PHANTOM POWER

FOR USE WITH HOME STEREO EQUIPMENT

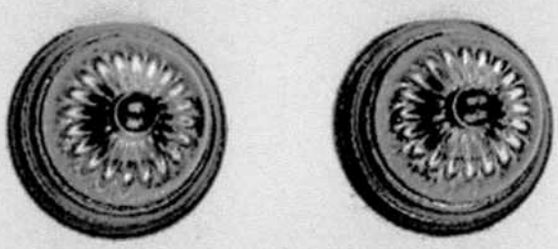
MANUFACTURED BY

THE TRAGICALLY HIP

SERIAL [redacted]

PHASE ROTATION

A-B-C A-C-B



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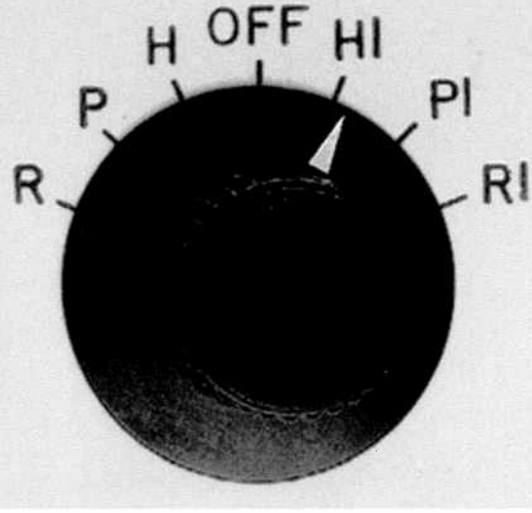

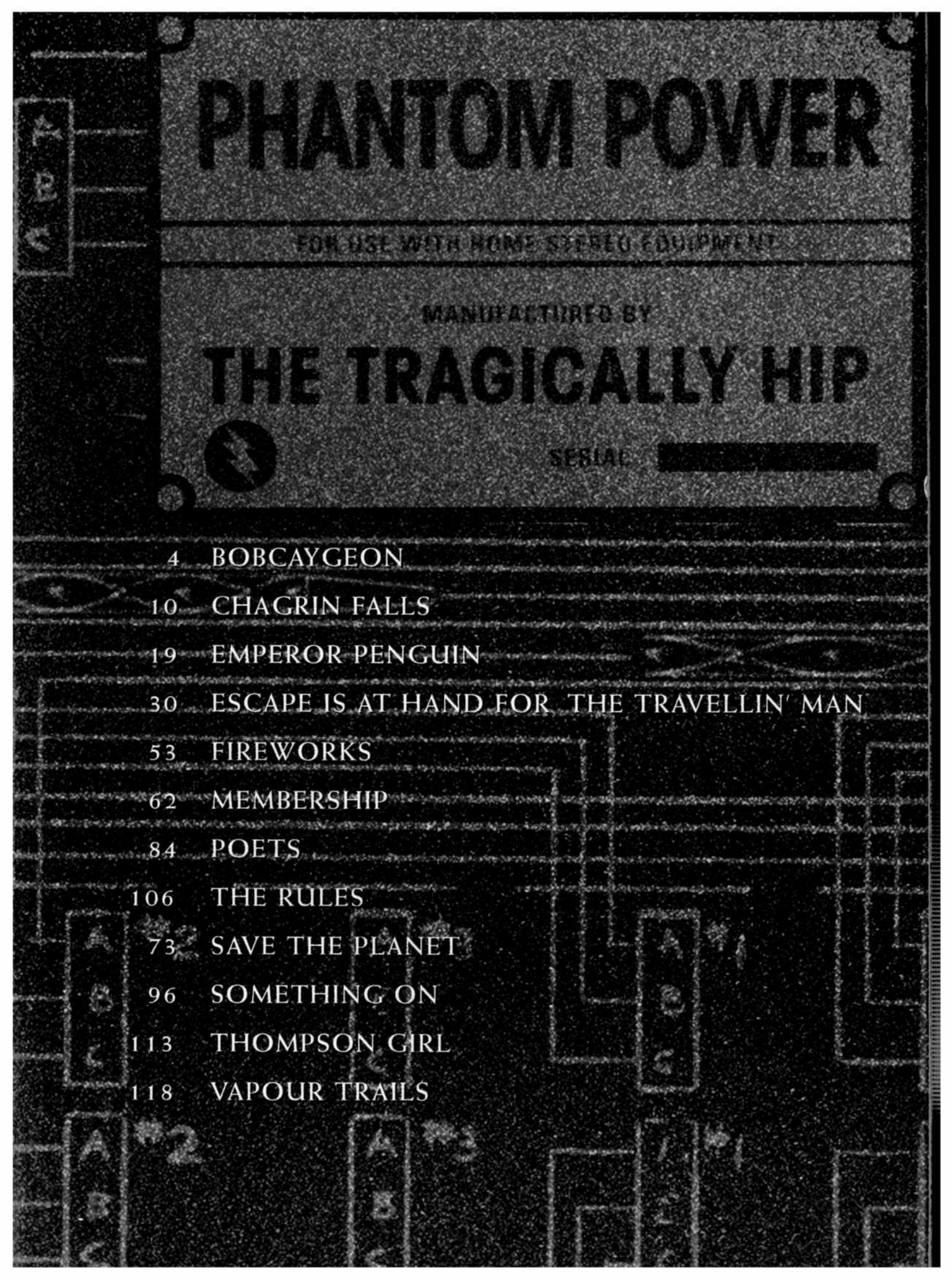

4 BOBCAYGEON
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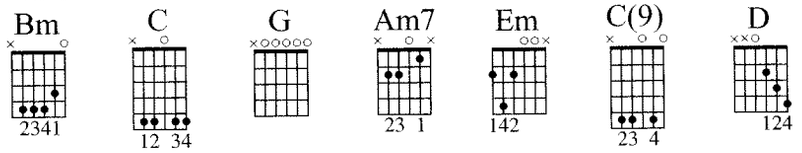
BOBCAYGEON

Words and Music by
THE TRAGICALLY HIP

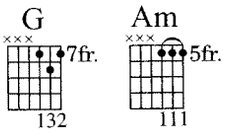
*Gtr. 1 in open G tuning:

⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Gtr. 1 chords:



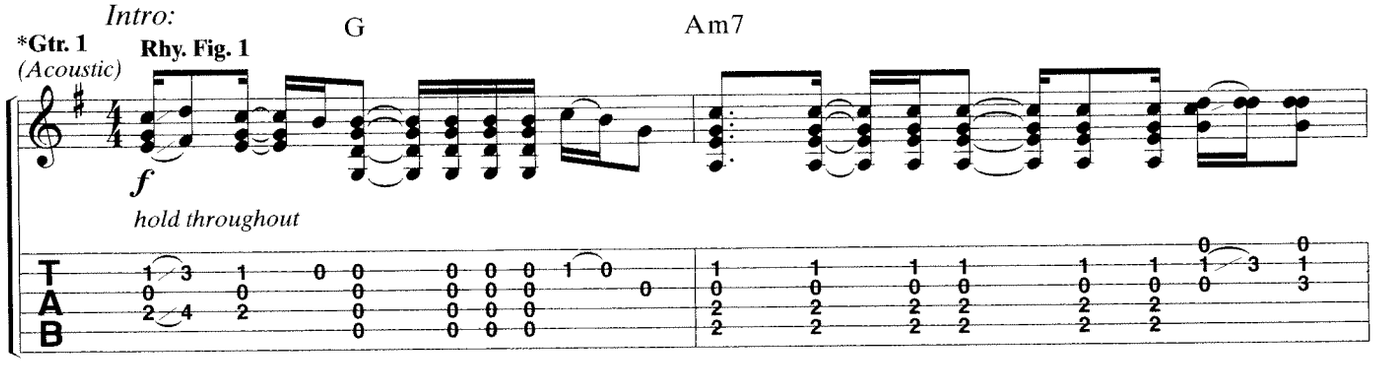
Gtr. 4 chords:

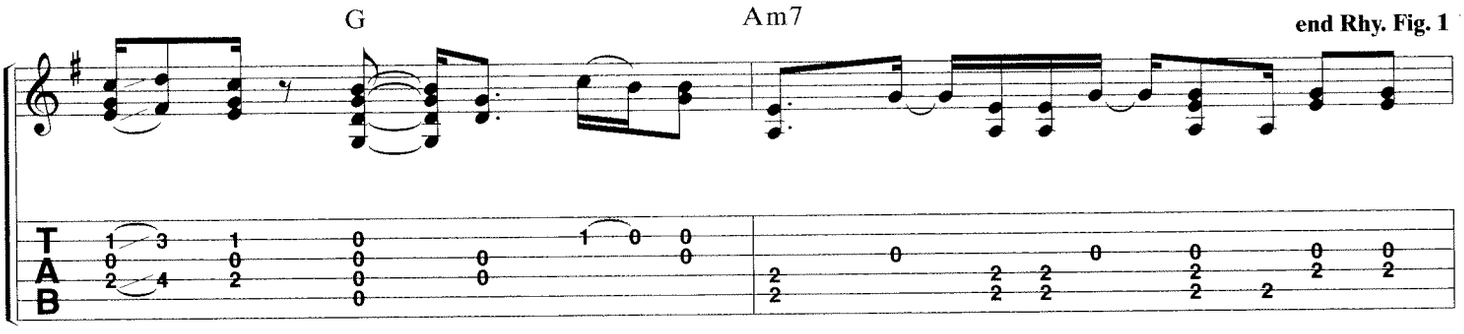


Moderately ♩ = 96

Intro:

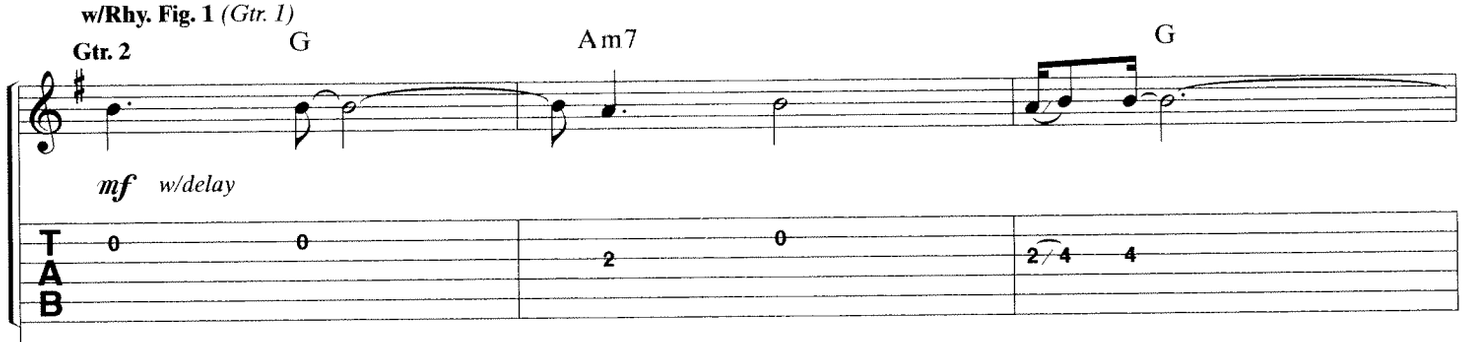
***Gtr. 1** *(Acoustic)* **Rhy. Fig. 1**





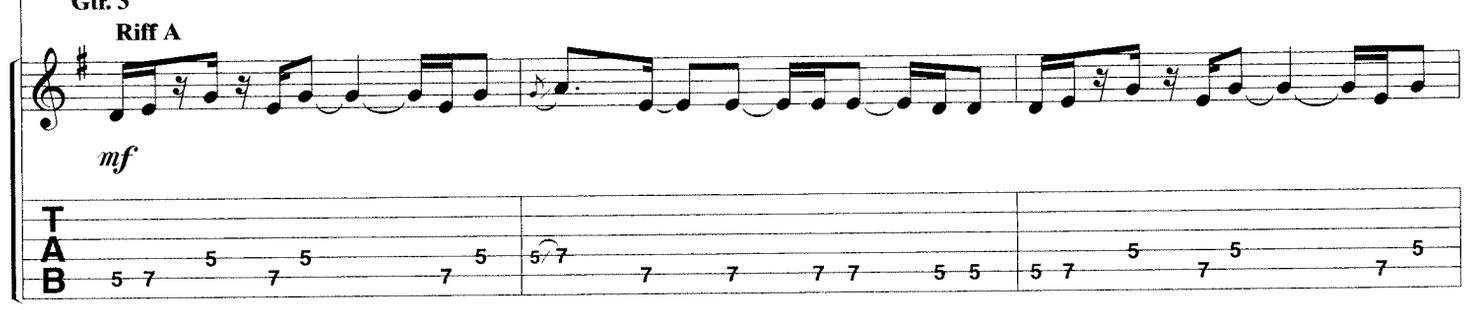
w/Rhy. Fig. 1 *(Gtr. 1)*

Gtr. 2



Gtr. 3

Riff A



© 1998 wiener art, arte humane, dirty shorts, bhaji maker and ching music

𝄋 *Verse:*

w/Rhy. Fig. 1 *(Gtr. 1)* **& Riff A** *(Gtr. 3) 2 times, simile*

Am7 G Am7

1. I left your house this morn - ing,
2. Drove back to town this morn - ing,
3. *See additional lyrics*

end Riff A

G Am7 G

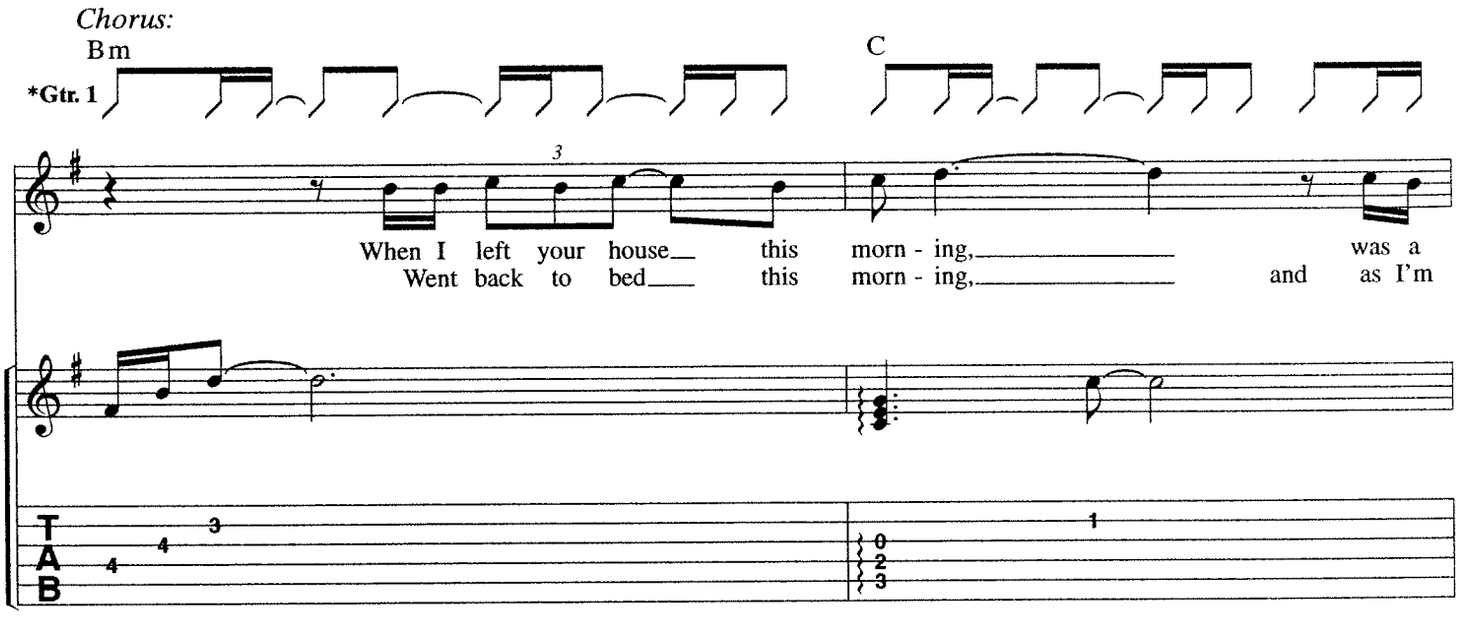
'bout a quar - ter af - ter nine.
with work - ing on my mind.

Could - 've been the Wil - lie Nel -
I thought I may be quit -

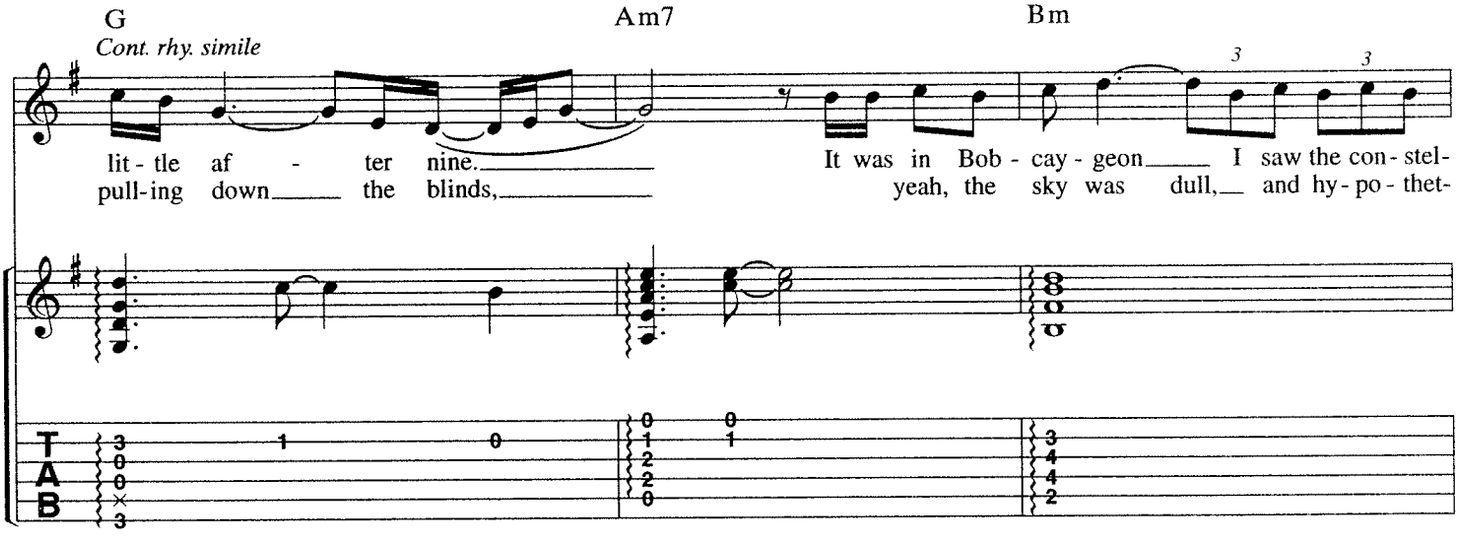
Am7 G Am7

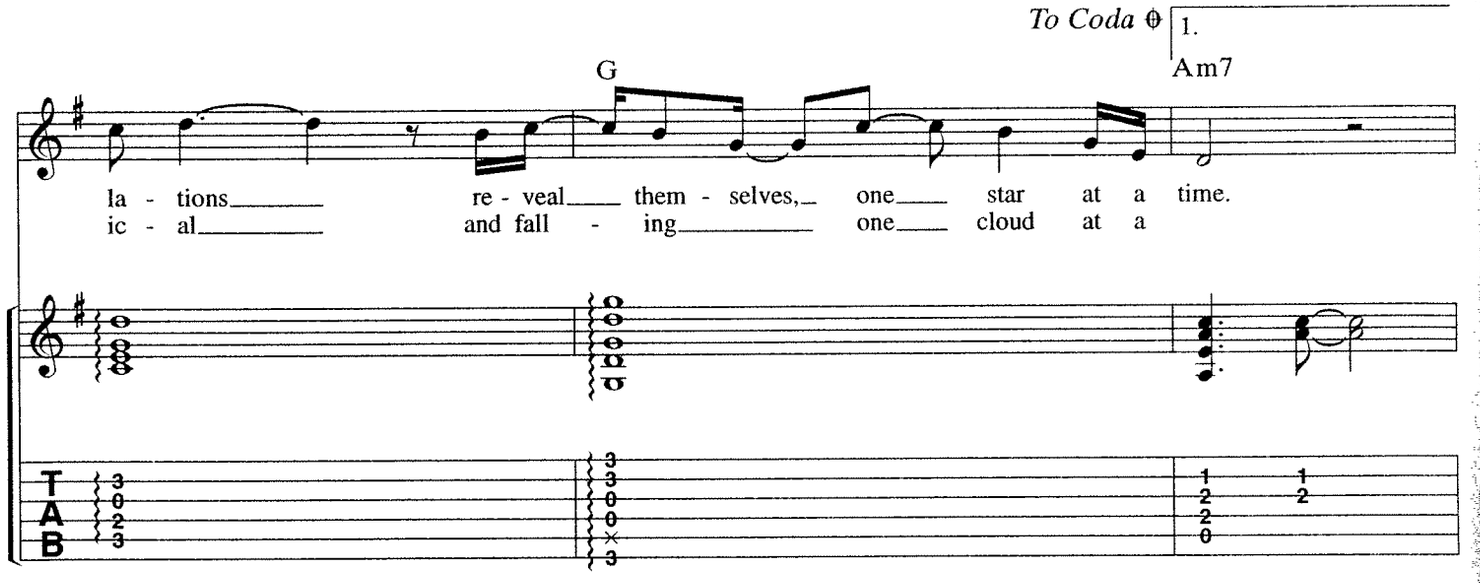
son,
ting,

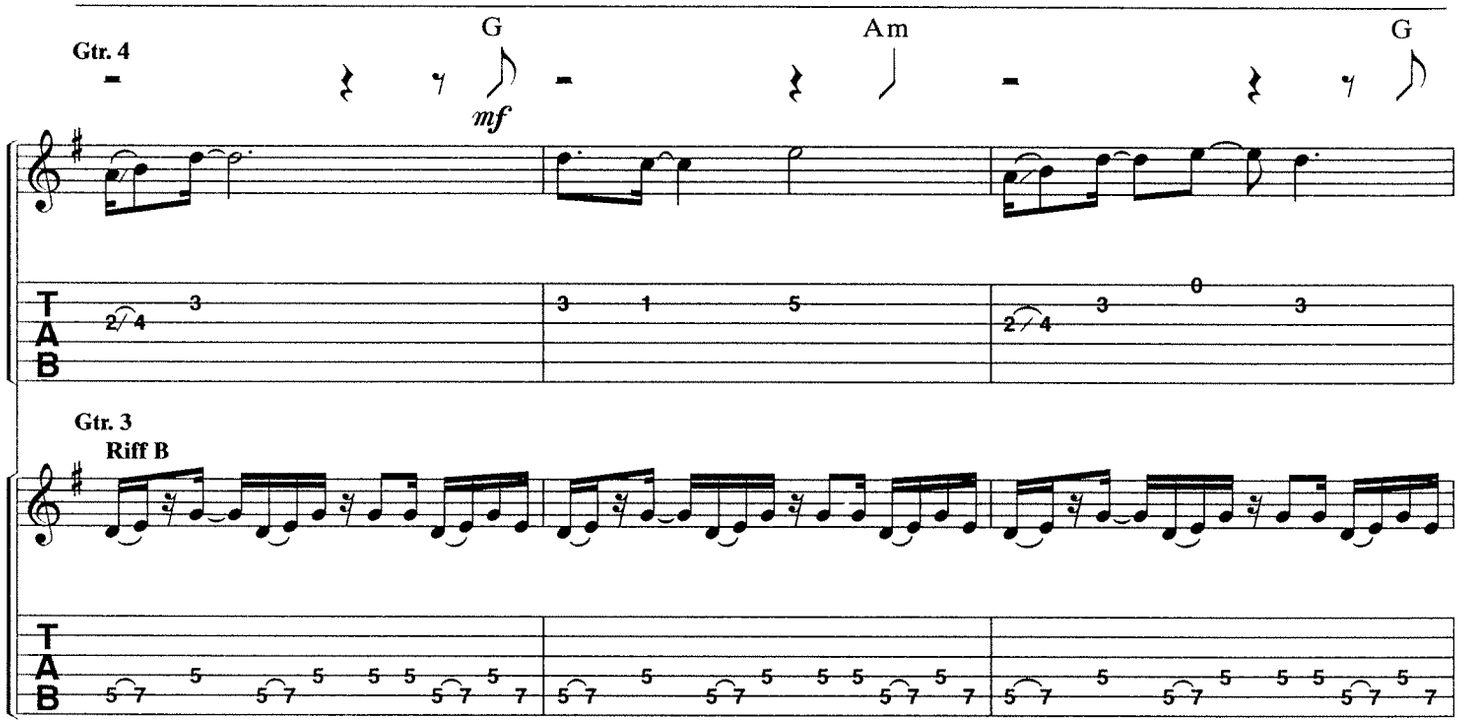
could - 've been the wine.
thought of leav - ing it be - hind.

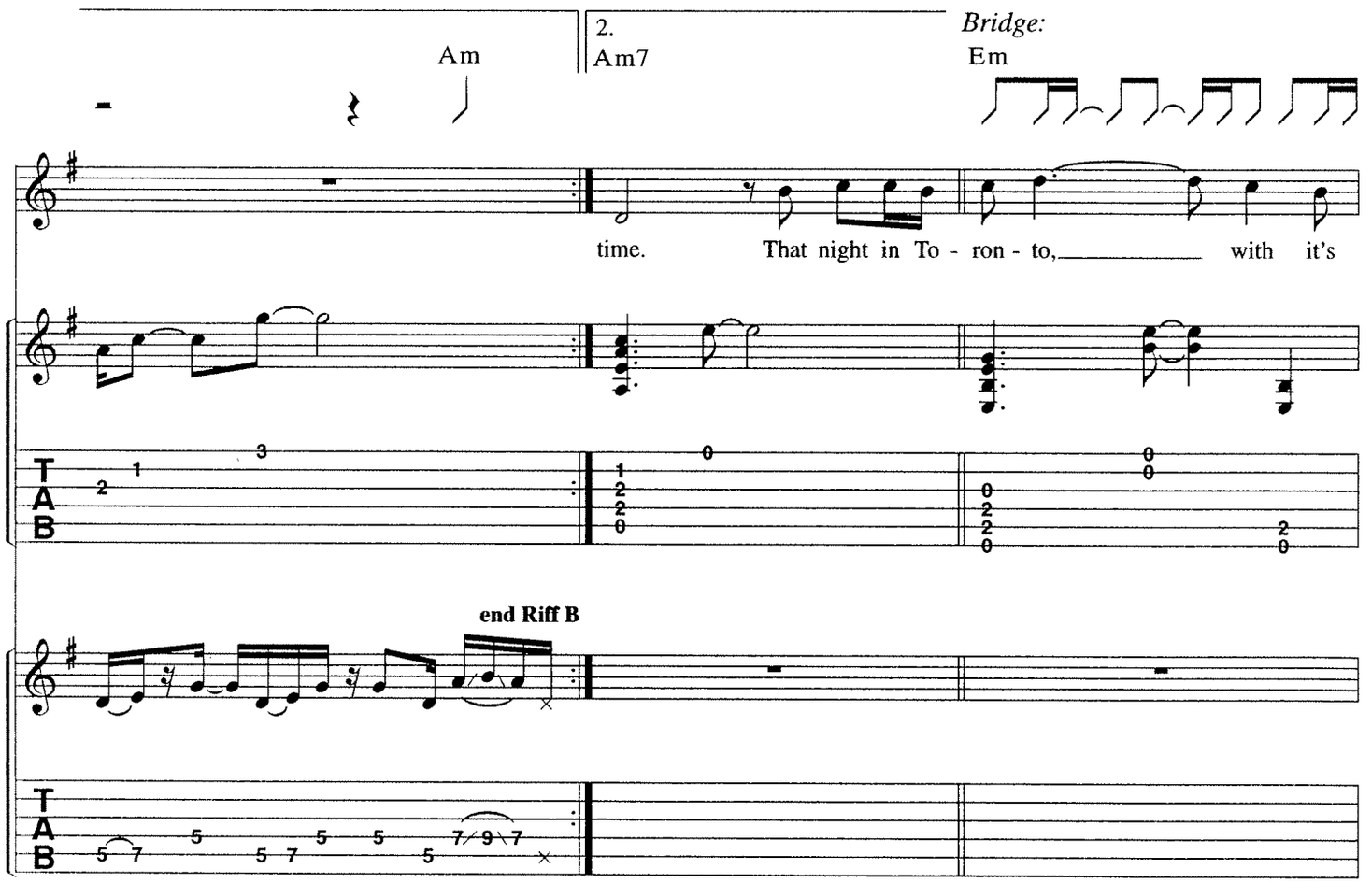

Chorus:
Bm
C
*Gtr. 1
When I left your house this morn - ing, was a
Went back to bed this morn - ing, and as I'm
T
A
B

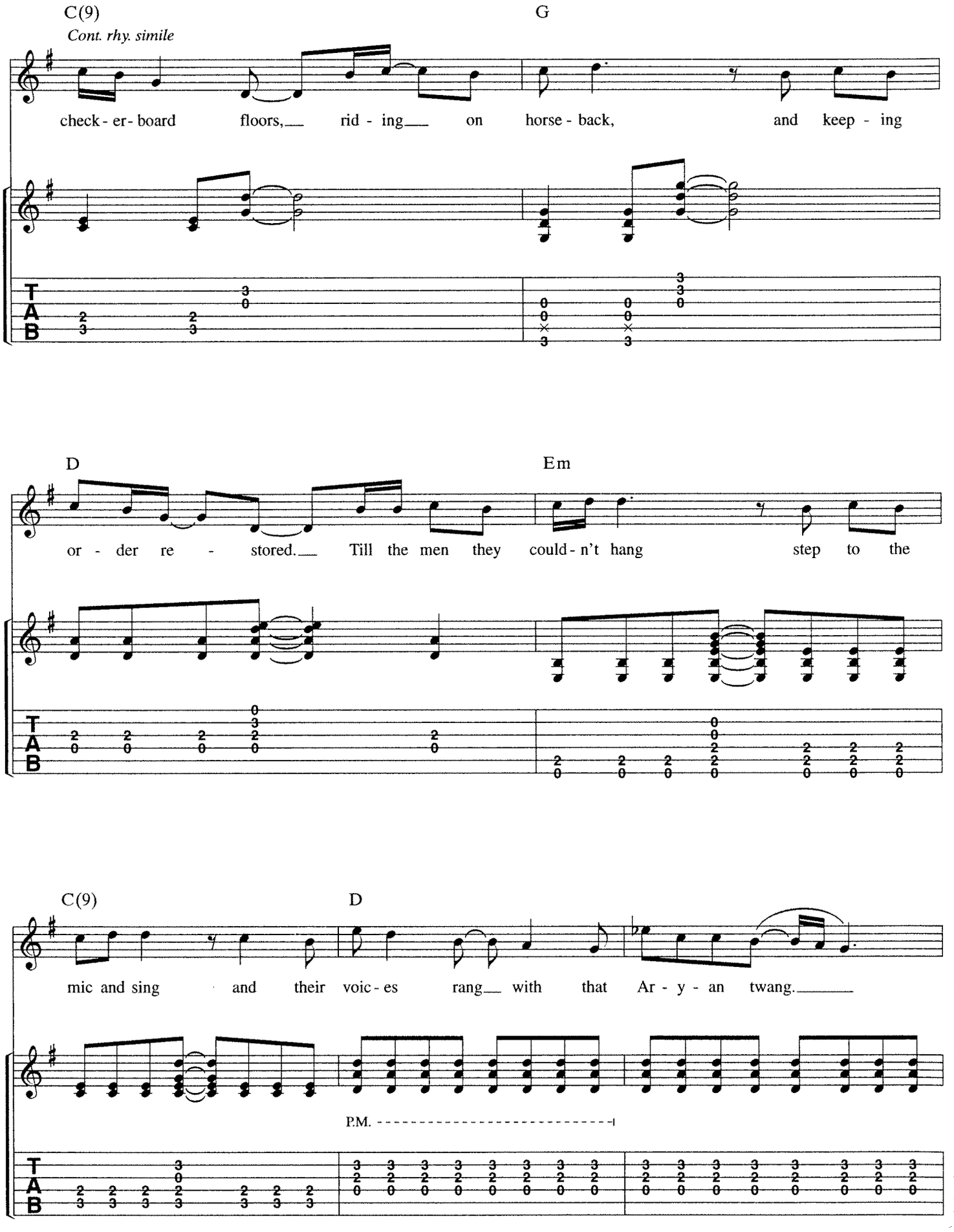
*Gtr. 3 out.

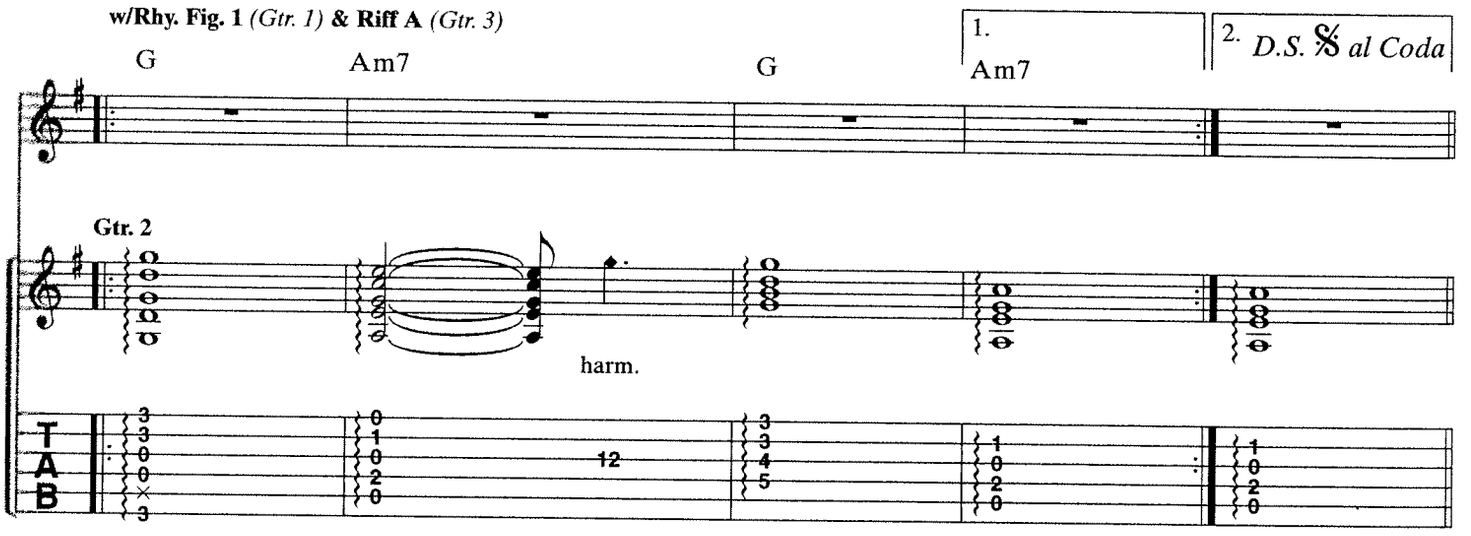

G
Cont. rhy. simile
Am7
Bm
lit - tle af - ter nine.
pull-ing down the blinds,
It was in Bob - cay - geon I saw the con - stel-
yeah, the sky was dull, and hy - po - thet-
T
A
B

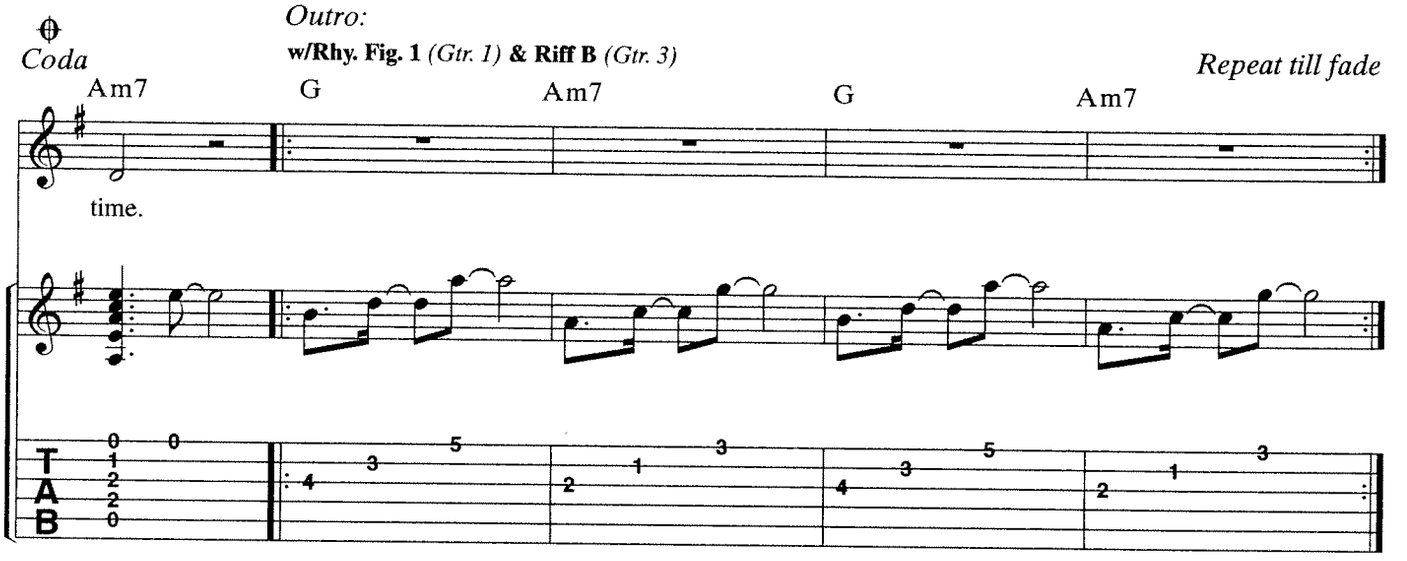

To Coda
1.
G
Am7
la - tions re - veal them - selves, one star at a time.
ic - al and fall - ing one cloud at a
T
A
B


G
Am
G
Gtr. 4
mf
T
A
B
Gtr. 3
Riff B


Am
2.
Am7
Bridge:
Em
time.
That night in To - ron - to,
with it's
end Riff B
T
A
B


C(9)
G
Cont. rhy. simile
check - er - board floors, rid - ing on horse - back, and keep - ing
D
Em
or - der re - stored. Till the men they could - n't hang step to the
C(9)
D
mic and sing and their voic - es rang with that Ar - y - an twang.
P.M.
T
A
B





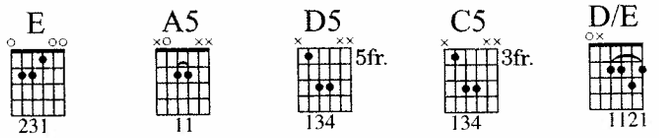
Verse 3:
I got to your house this morning
Just a little after nine.
In the middle of that riot,
Couldn't get you off my mind.
So I'm at your house this morning
Just a little after nine.
'Cause it was in Bobcaygeon,
Where I saw the constellations
Reveal themselves, one star at a time.

CHAGRIN FALLS

Words and Music by
THE TRAGICALLY HIP

Gtr. 3 tuning:

⑥ = E ③ = B
⑤ = A ② = B
④ = D ① = E



Moderately slow ♩ = 82

Intro:

E

Gtr. 1 **Riff A**

f

Gtr. 2 **Riff A1**

mf *hold throughout*

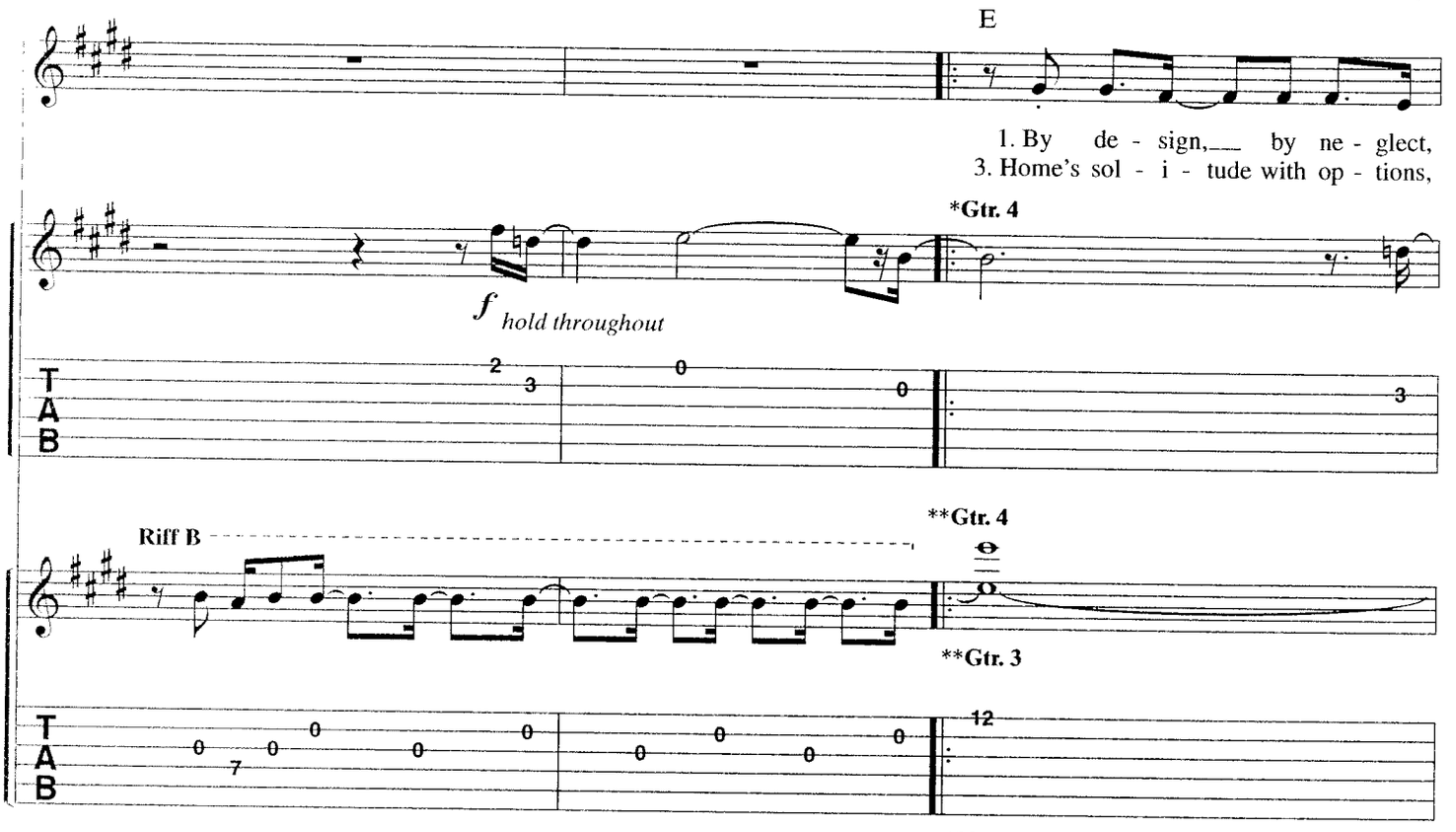
w/Riffs A *(Gtr. 1)* **& A1** *(Gtr. 2) 2 times, simile*

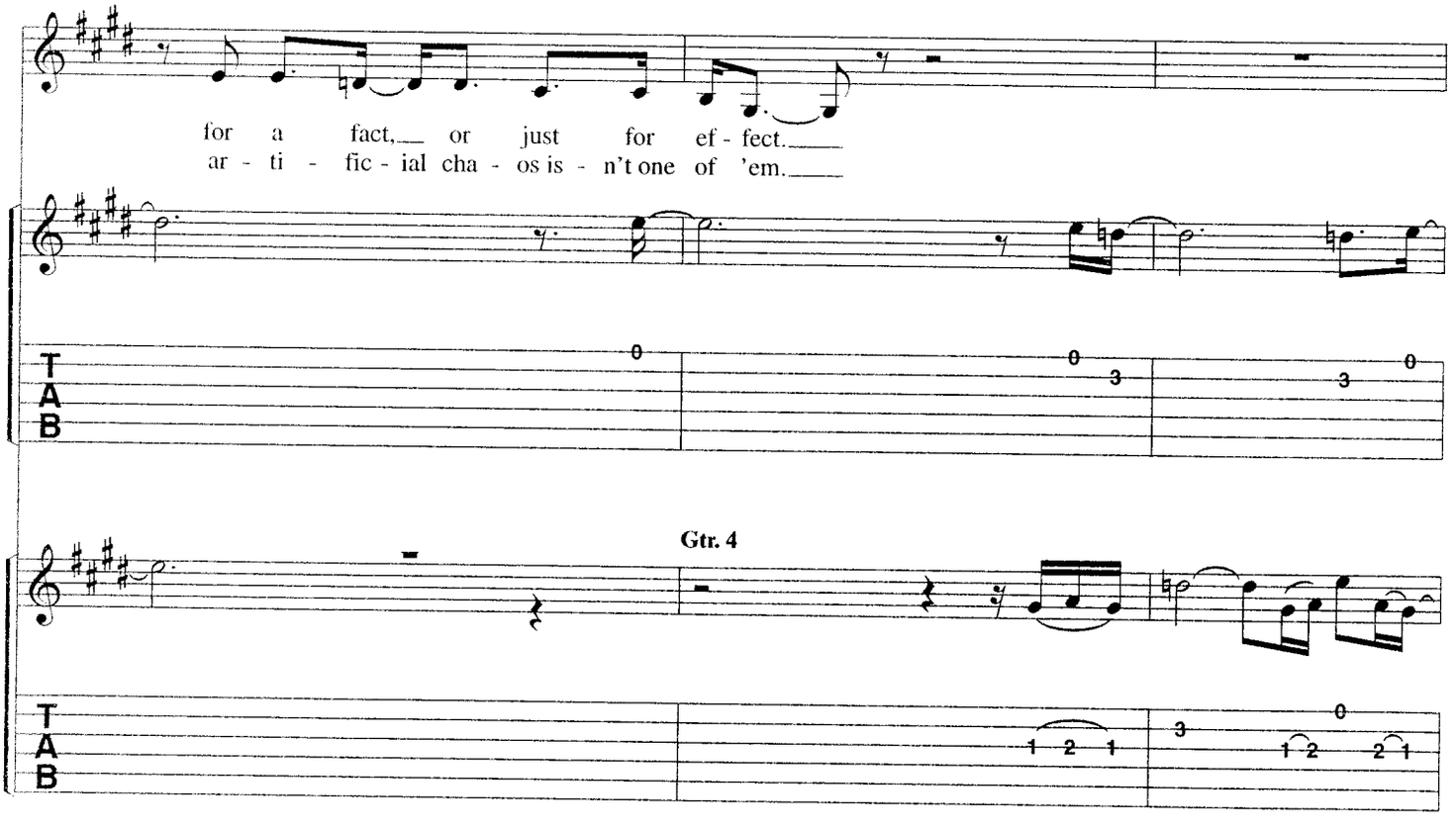
Gtr. 4

Gtr. 3

mf
hold throughout

Verses 1 & 3:
w/Riff A *(Gtr. 1) 3 times, simile*
w/Riff A1 *(Gtr. 2) 4 times, simile*
w/Riff C *(Gtr. 6) 4 times, simile, Verses 3 & 4 only*





w/Riff B *(Gtr. 3) 2 times, simile*

w/Fill 1 *(Gtr. 1)*

when they met, where they con- nect, at the con - flu - ence of trav - el and sex.
Re - turn there crest- fall- en, Cha- grin fell out of her a - pron.

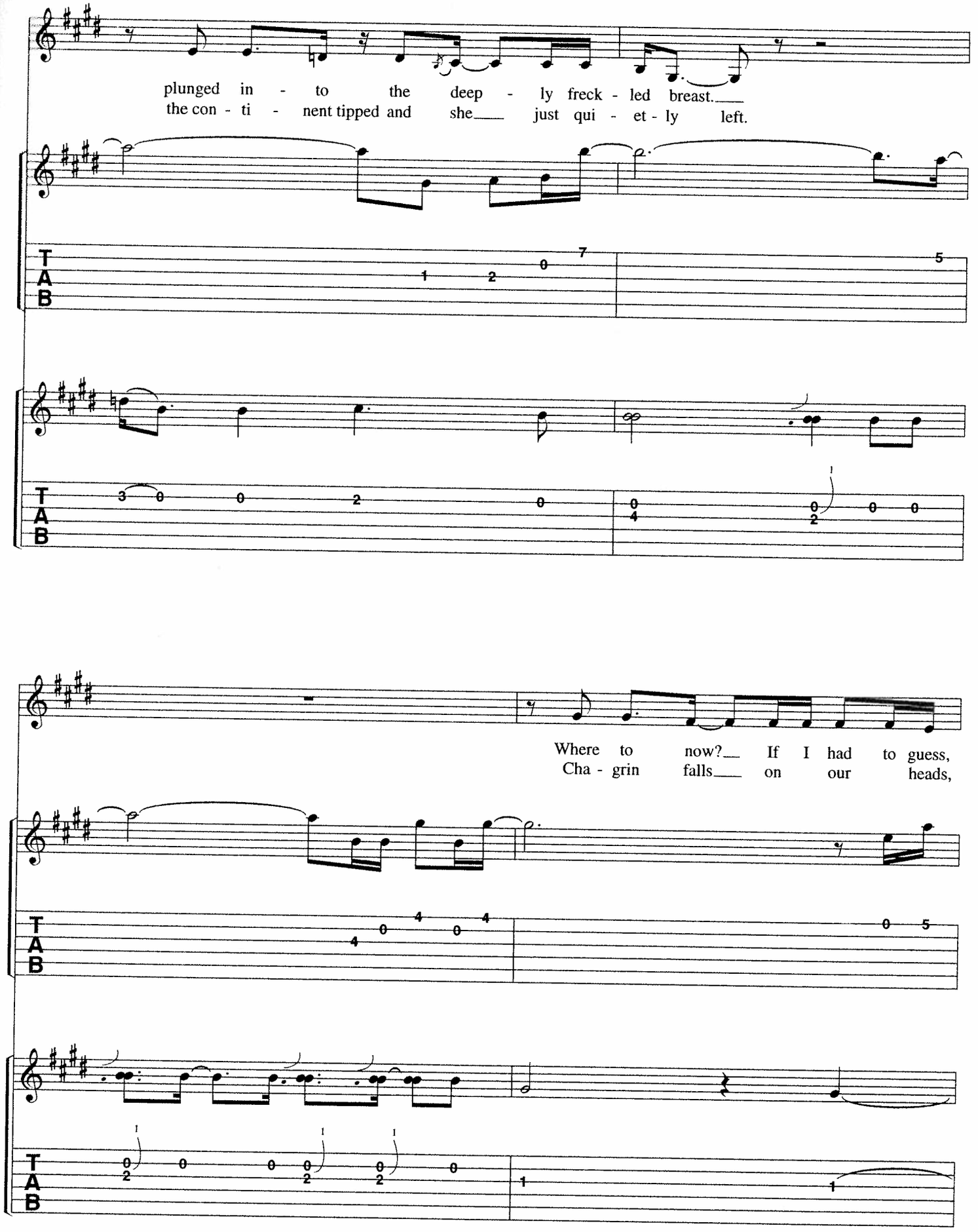
**Verses 2 & 4:*
w/Riff A *(Gtr. 1) 3 times, simile*
w/Riffs A1 *(Gtr. 2)* **& B** *(Gtr. 3) 4 times, simile*

E

2. More a trip than a quest,
4. No pro - found sound, no spe - cial ef - fects,

*Verse 4 vocal 8va.

Fill 1 **Gtr. 1**


plunged in - to the deep - ly freck - led breast.
the con - ti - nent tipped and she just qui - et - ly left.
Where to now? If I had to guess,
Cha - grin falls on our heads,

w/Fill 1 *(Gtr. 1)* **w/Fill 2** *(Gtr. 5) 4 times*

I'm a - fraid to say Ant - arc - ti - ca's next.
not in a gush, but in mad - den - ing drop - lets.

Cha - grin

*Chorus:

E A5 D5 C5

**Gtr. 2

Cont. rhy. simile

O'er Cha - grin Falls, O - hi - o,

where the un - known won't e - ven go.

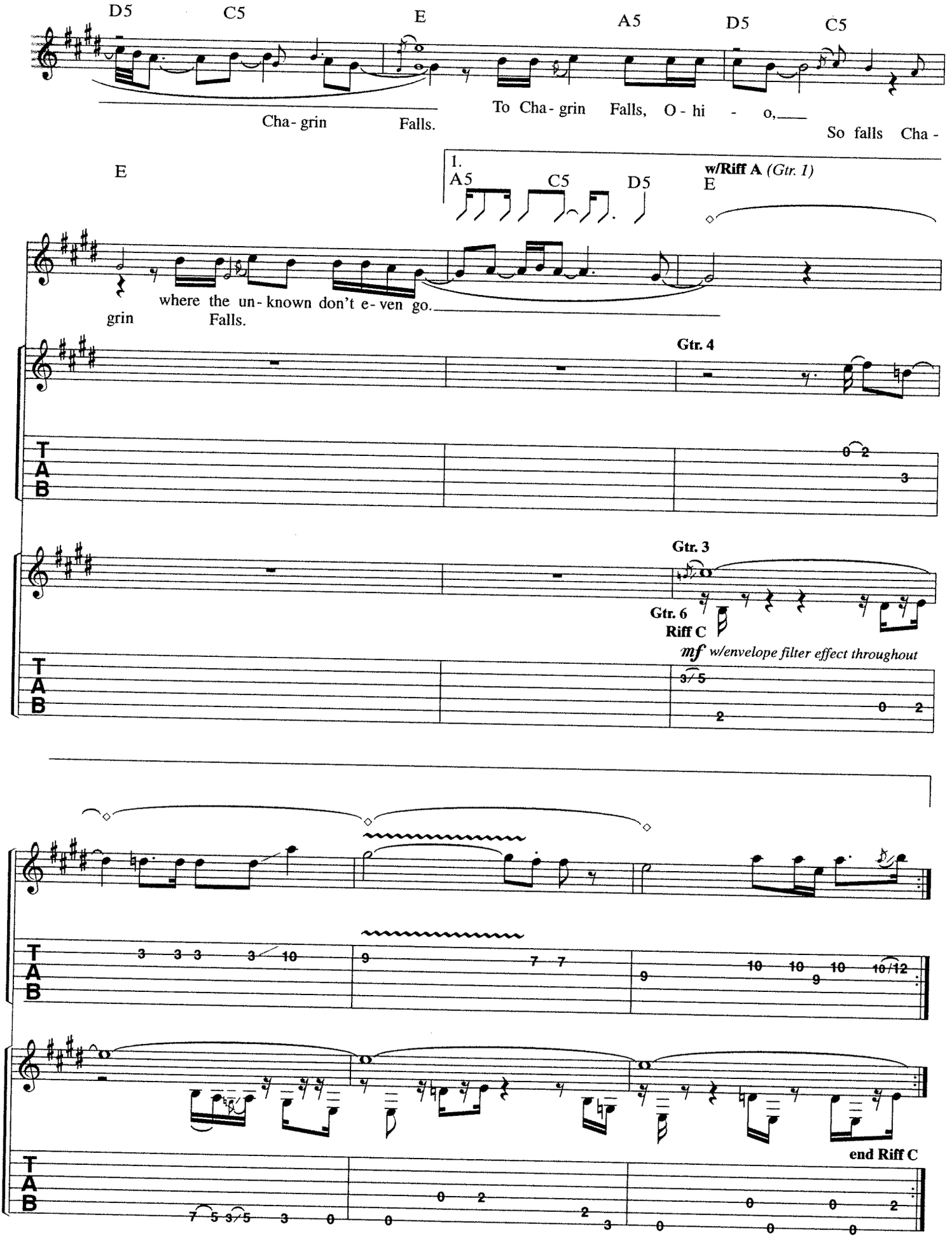
Cha - grin Falls.

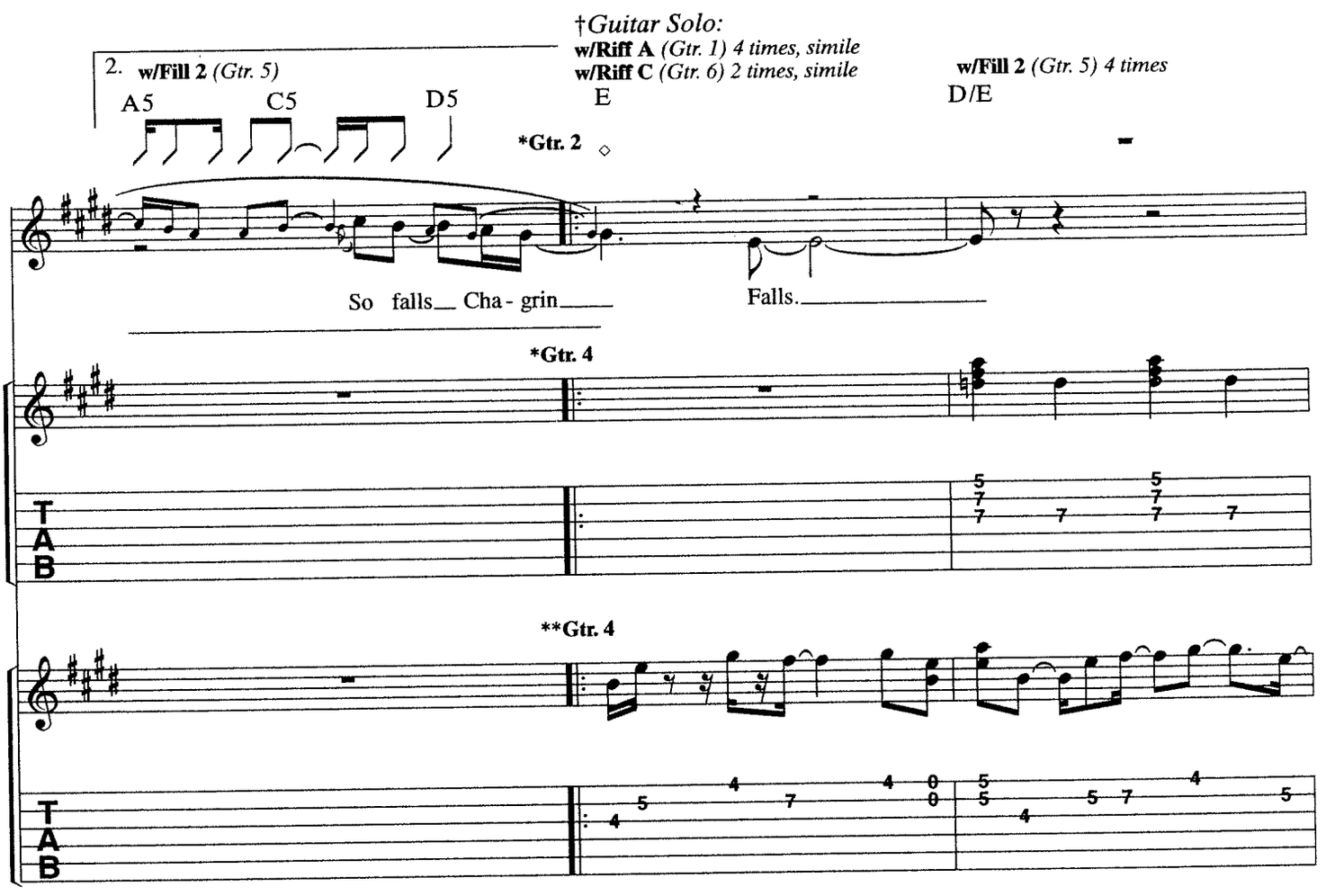
Falls.

*2nd time reverse lead & bkgd. vocals.
**Two gtrs. arr. for one.

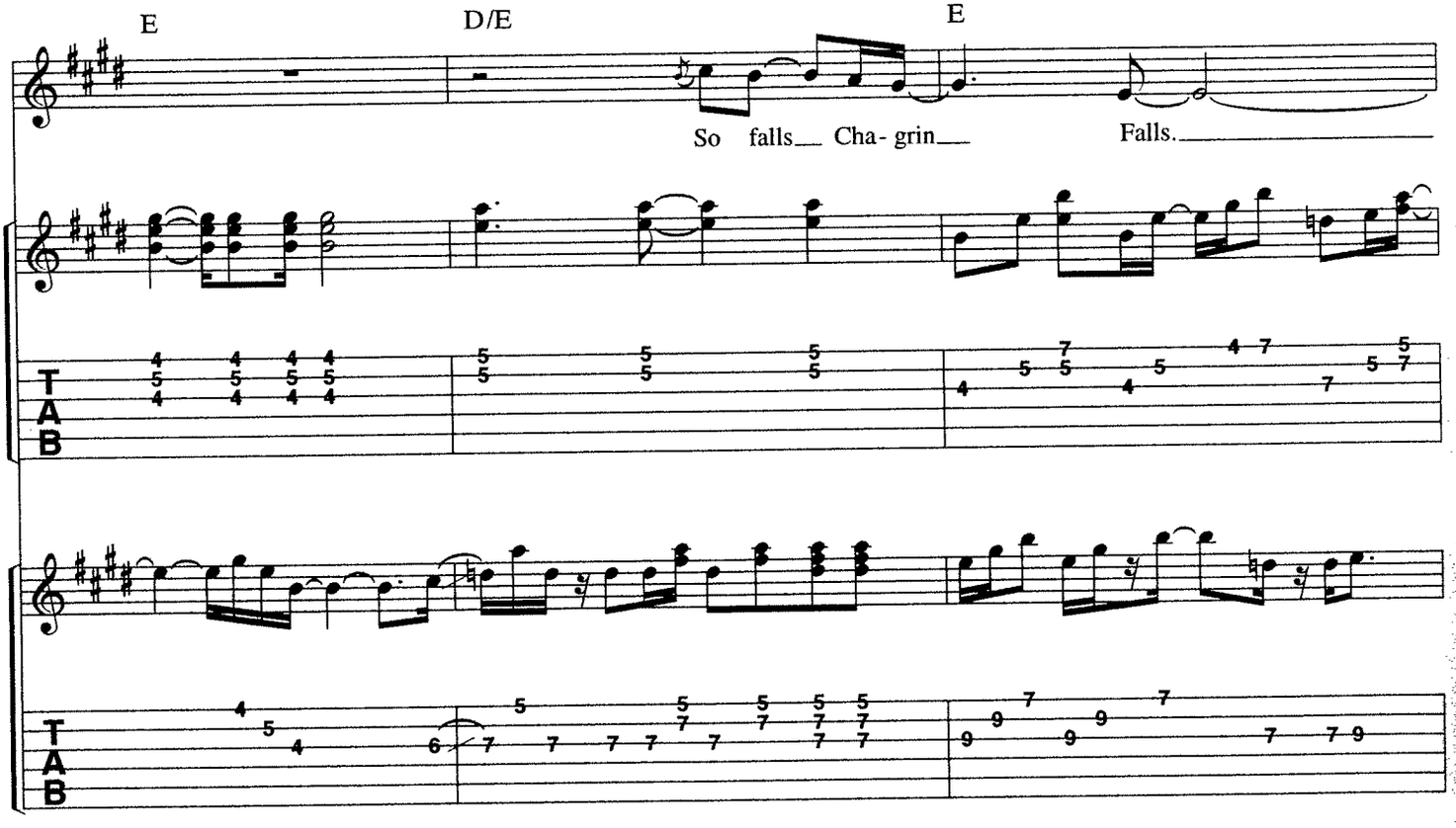
Fill 2
Gtr. 5

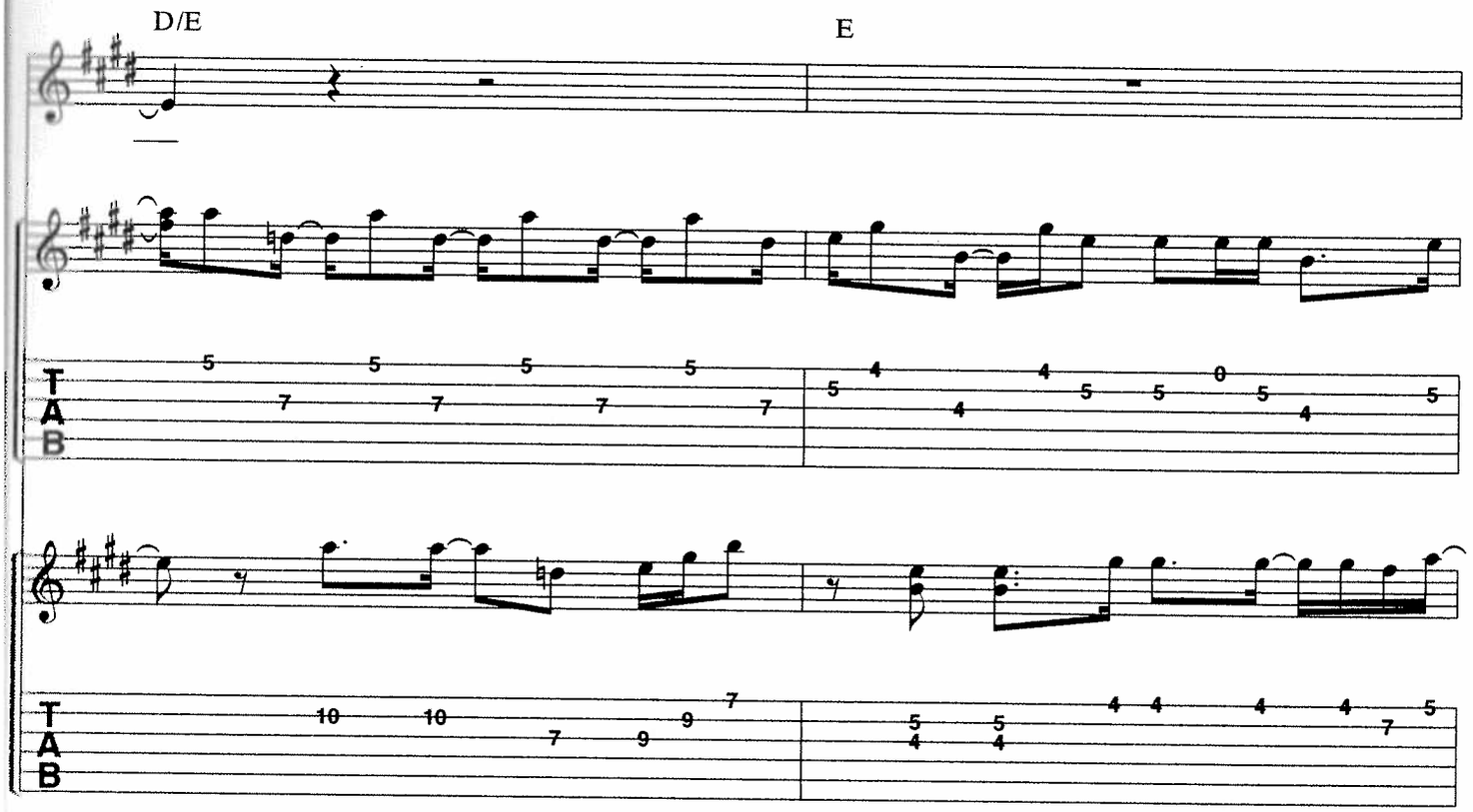
w/slide

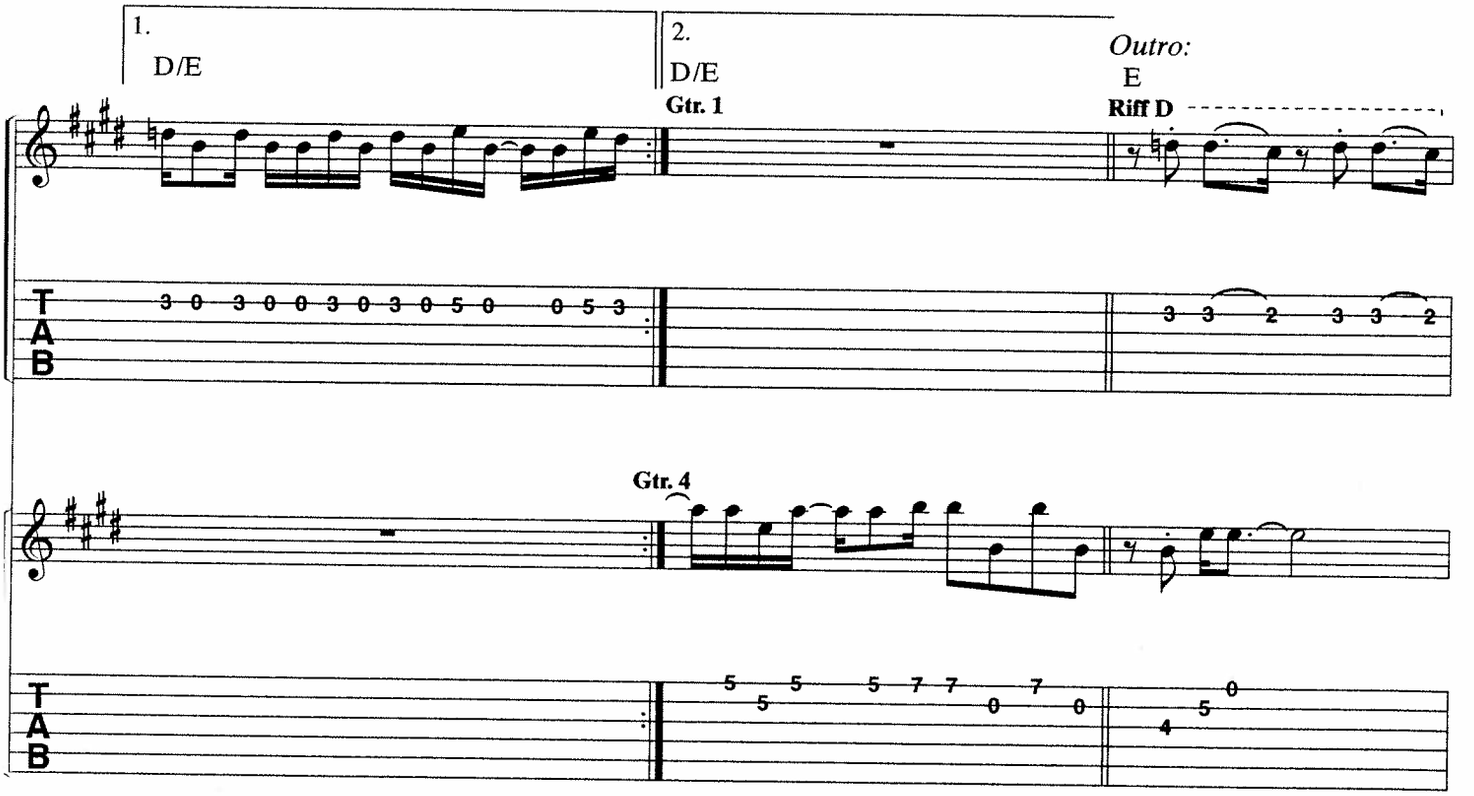

D5
C5
E
A5
D5
C5
Cha- grin Falls.
To Cha- grin Falls, O- hi - o,
So falls Cha-
E
1.
A5
C5
D5
w/Riff A (Gtr. 1)
E
where the un- known don't e- ven go.
grin
Falls.
Gtr. 4
T
A
B
0 2
3
Gtr. 3
Gtr. 6
Riff C
mf w/envelope filter effect throughout
3/5
2
0 2
3 3 3 3/10
9
7 7
9
10 10 10 10/12
9
end Riff C
7 5 3/5 3 0
0
0 2
2 3
0
0 0 2
0 0

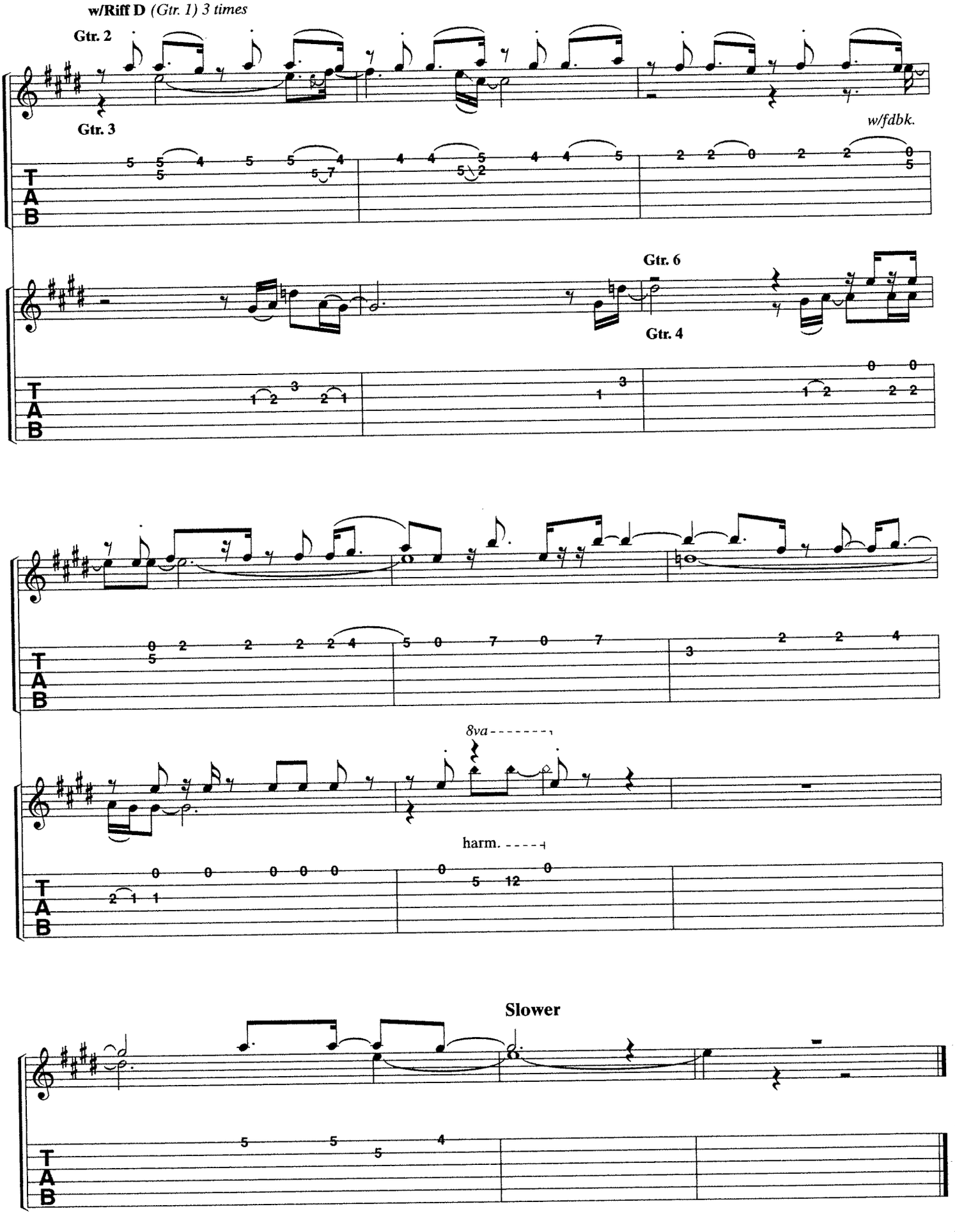


†Vocals 1st time only.
*1st time only.
**2nd time only.



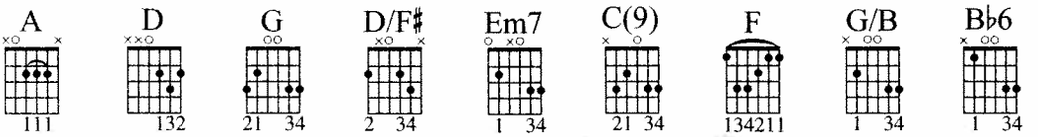

D/E
E
T
A
B


1.
D/E
2.
D/E
Gtr. 1
Outro:
E
Riff D
T
A
B
Gtr. 4
T
A
B


w/Riff D (Gtr. 1) 3 times
Gtr. 2
Gtr. 3
w/fdbk.
Gtr. 6
Gtr. 4
8va
harm.
Slower
T
A
B

EMPEROR PENGUIN

Words and Music by
THE TRAGICALLY HIP



Moderately ♩ = 116

Intro:

C G D/F♯

***Gtr. 1** (Electric)

mf

w/tremolo played fingerstyle

hold ----------

*Right channel.

C G D/F♯

I

hold ----------

Verse 1:

C G

like the tone__ of your trum - pet, c' - mon and spill__ some paint.__ Let's

hold ----------

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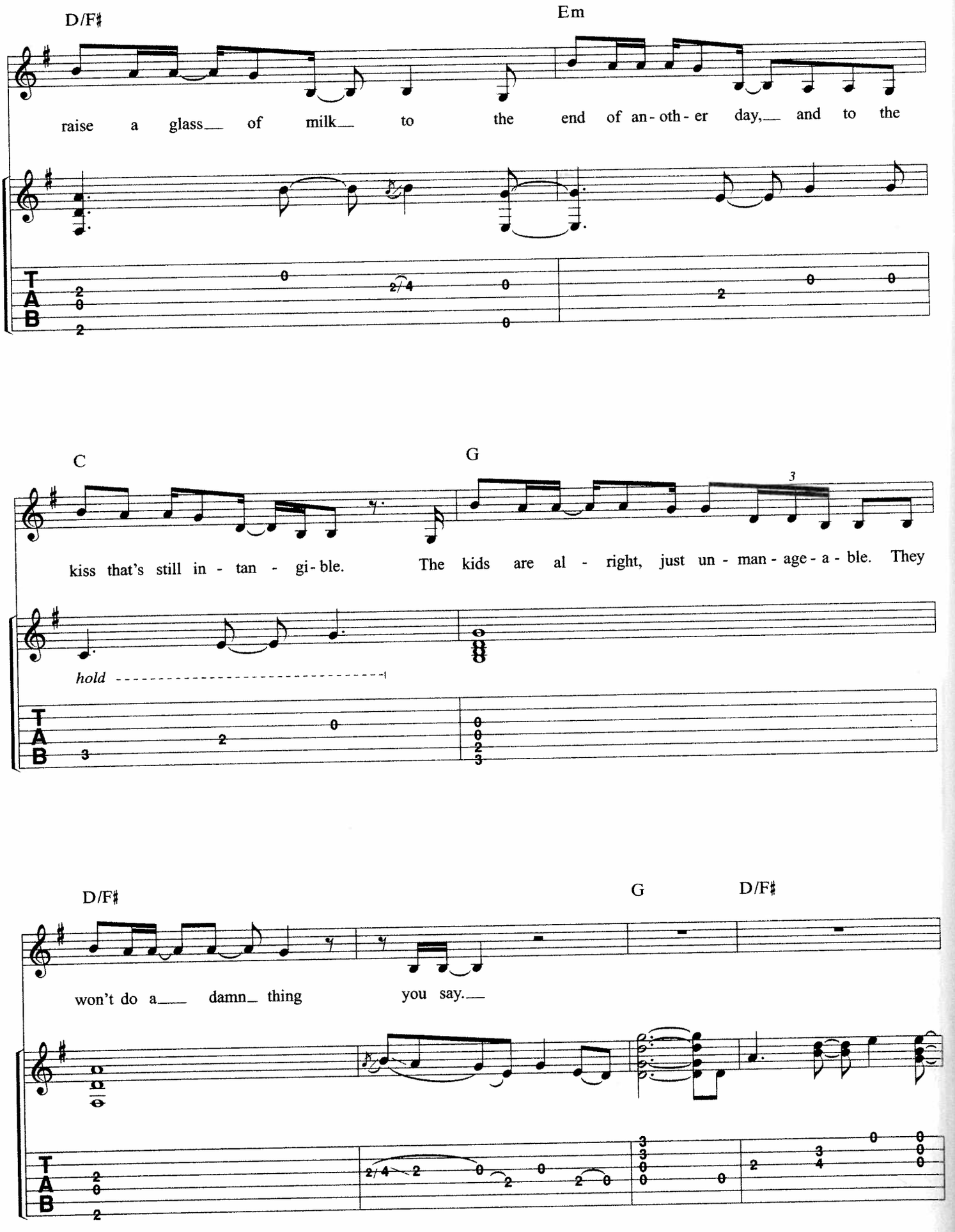
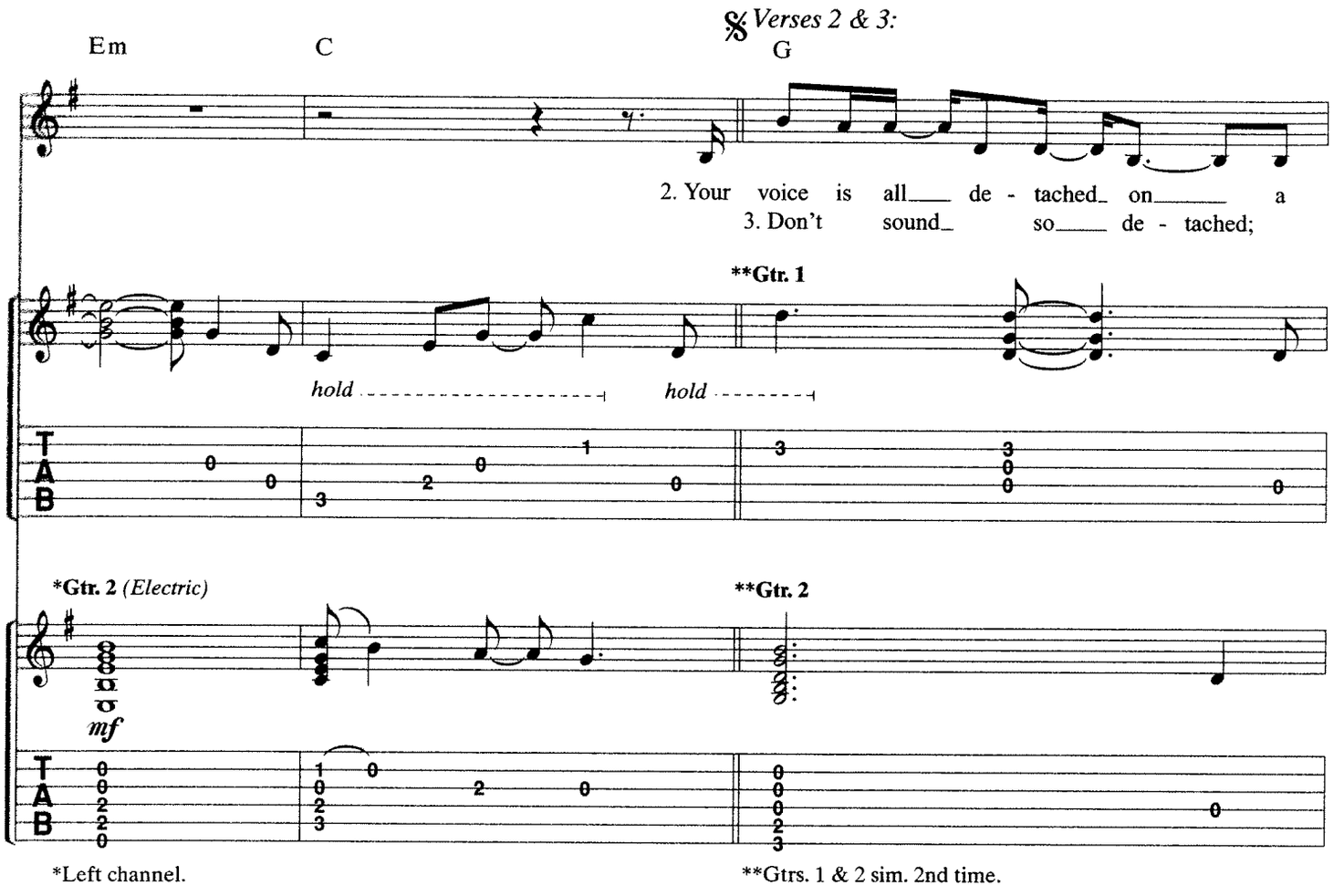
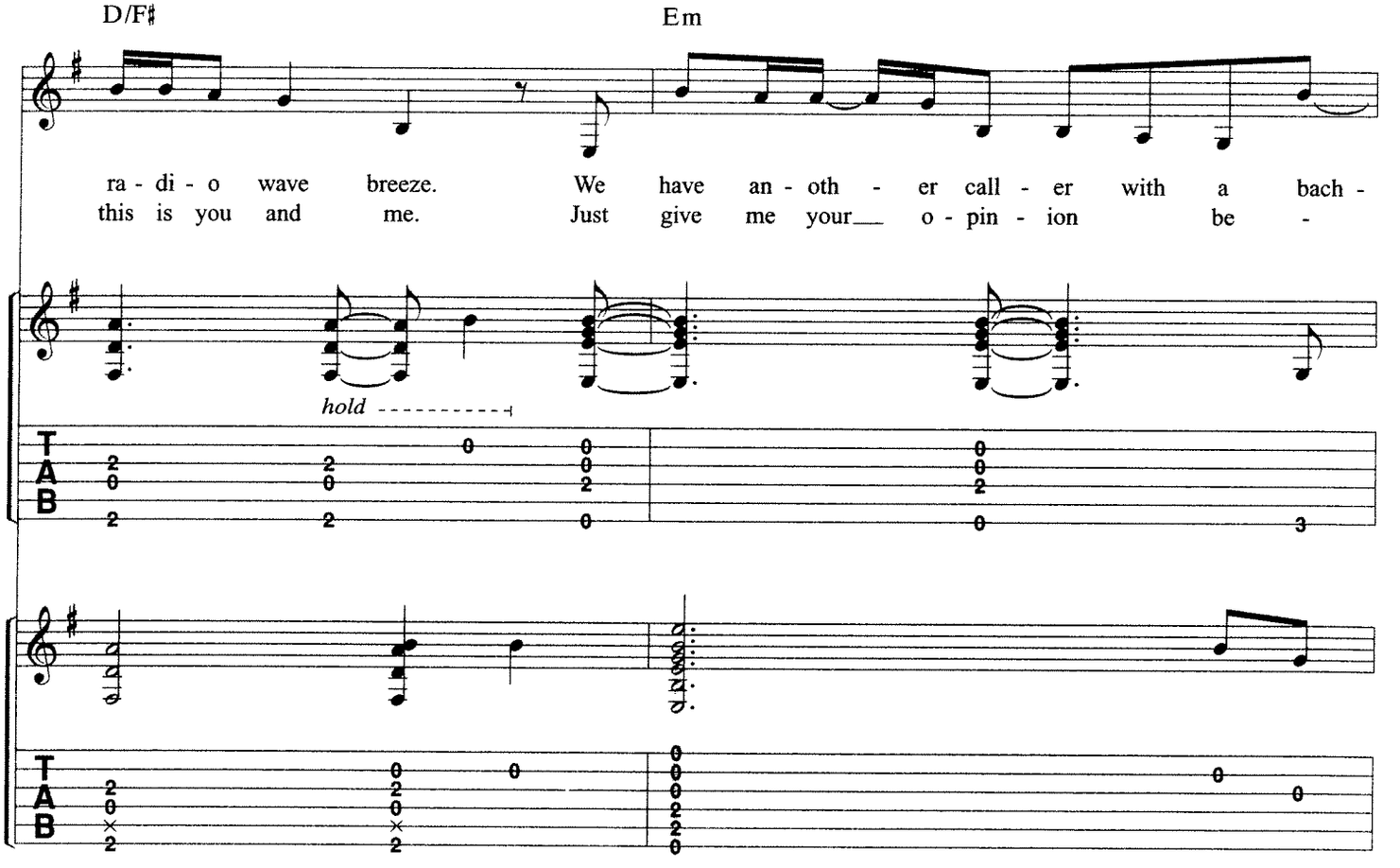
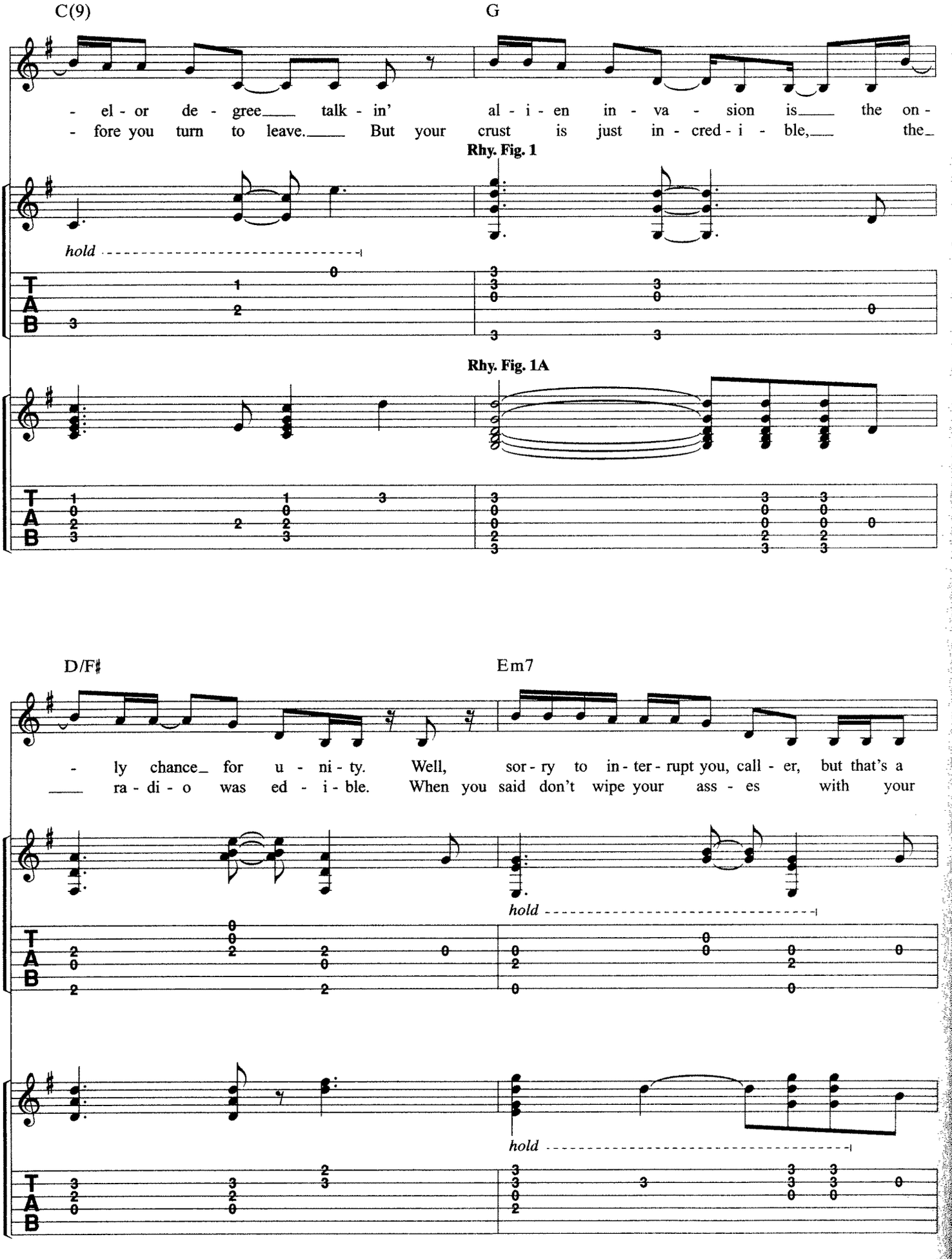

D/F♯
Em
raise a glass of milk to the end of an-oth-er day, and to the
C
G
kiss that's still in-tan-gi-ble. The kids are al-right, just un-man-age-a-ble. They
hold
D/F♯
G
D/F♯
won't do a damn thing you say.
T
A
B



*Left channel.

**Gtrs. 1 & 2 sim. 2nd time.




C(9)
G
- el - or de - gree talk - in' al - i - en in - va - sion is the on -
- fore you turn to leave. But your crust is just in - cred - i - ble, the
Rhy. Fig. 1
hold
Rhy. Fig. 1A
D/F♯
Em7
- ly chance for u - ni - ty. Well, sor - ry to in - ter - rupt you, call - er, but that's a
ra - di - o was ed - i - ble. When you said don't wipe your ass - es with your
hold
hold

Chorus:
w/Rhy. Figs. 1 *(Gtr. 1)* **& 1A** *(Gtr. 2) both simile*

w/Fill 1 *(Gtr. 3) 2nd time*

To Coda 𝄌

C C(9) G

phys - i - cal im - pos - si - bil - i - ty.
sleeves, you're a phy - si - cal im - pos - si - bil - i - ty.

end Rhy. Fig. 1

hold *hold*

end Rhy. Fig. 1A

D/F♯ Em7 C

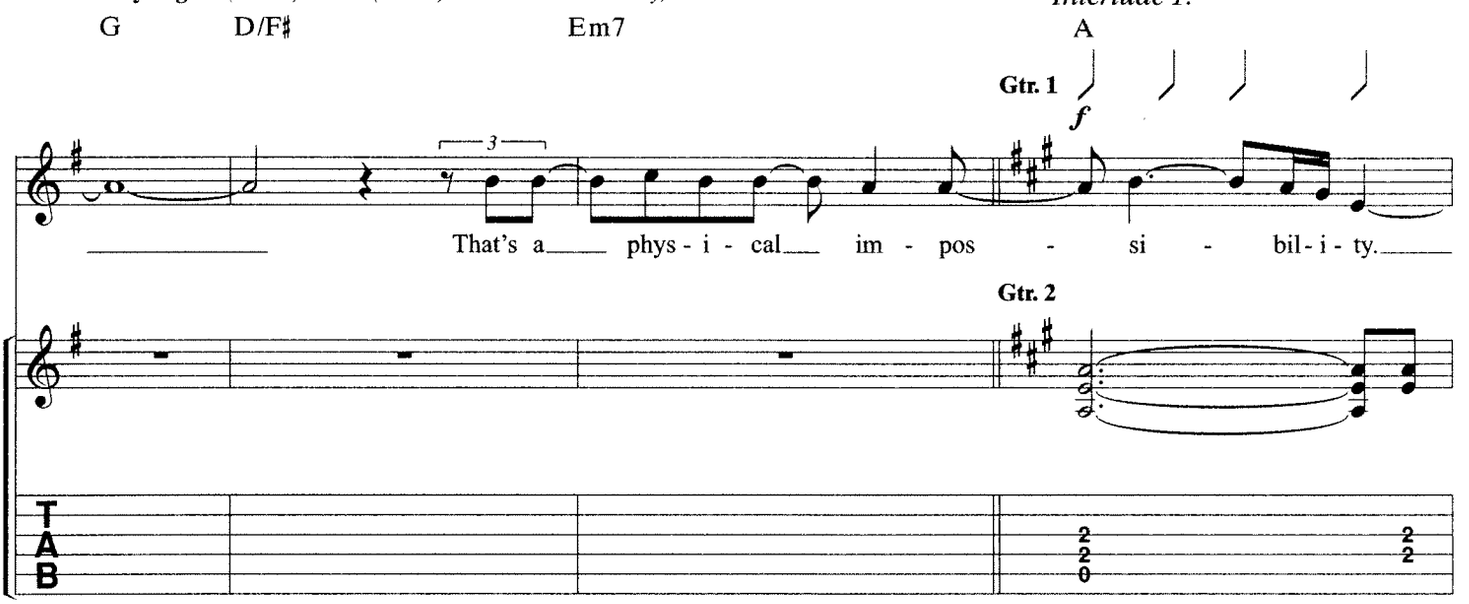
That's a phys - i - cal im - pos - si - bil - i - ty.

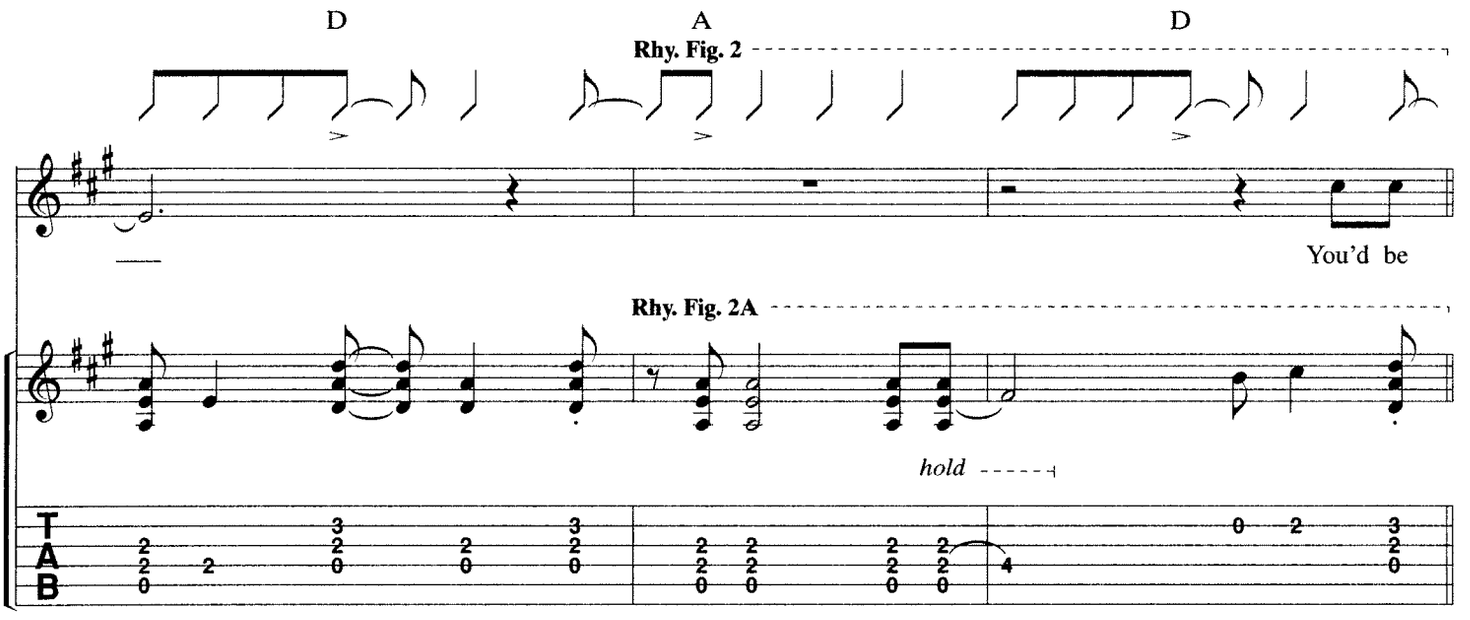
Fill 1
Gtr. 3 *(Dobro)*

w/slide

w/Rhy. Figs. 1 *(Gtr. 1)* **& 1A** *(Gtr. 2) both 1st 3 meas. only, simile*

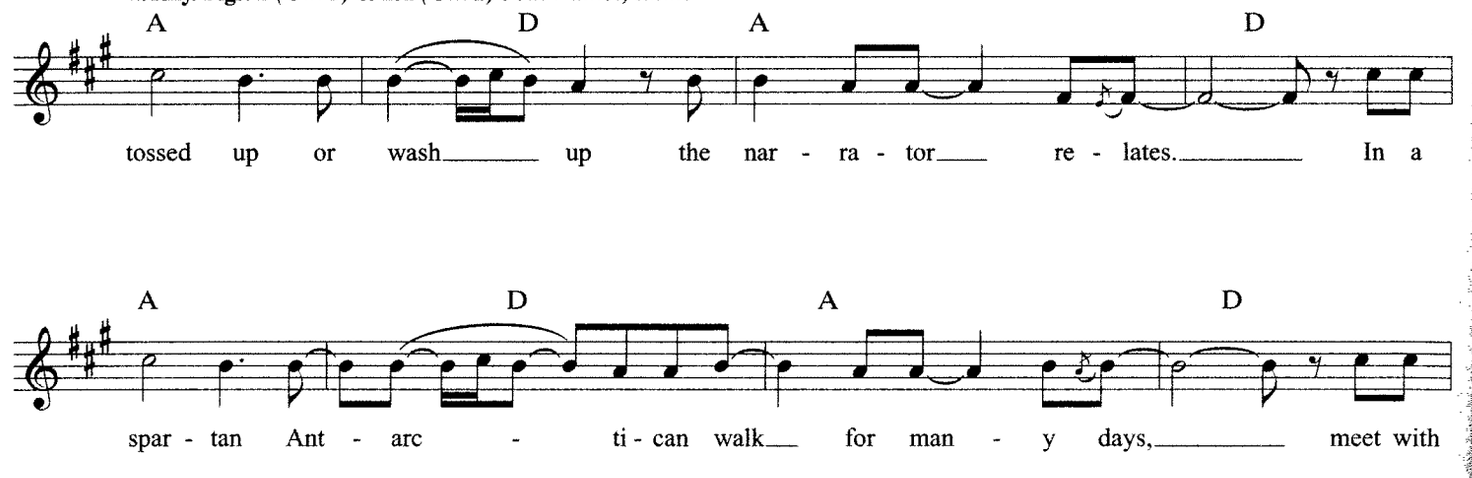
Interlude 1:

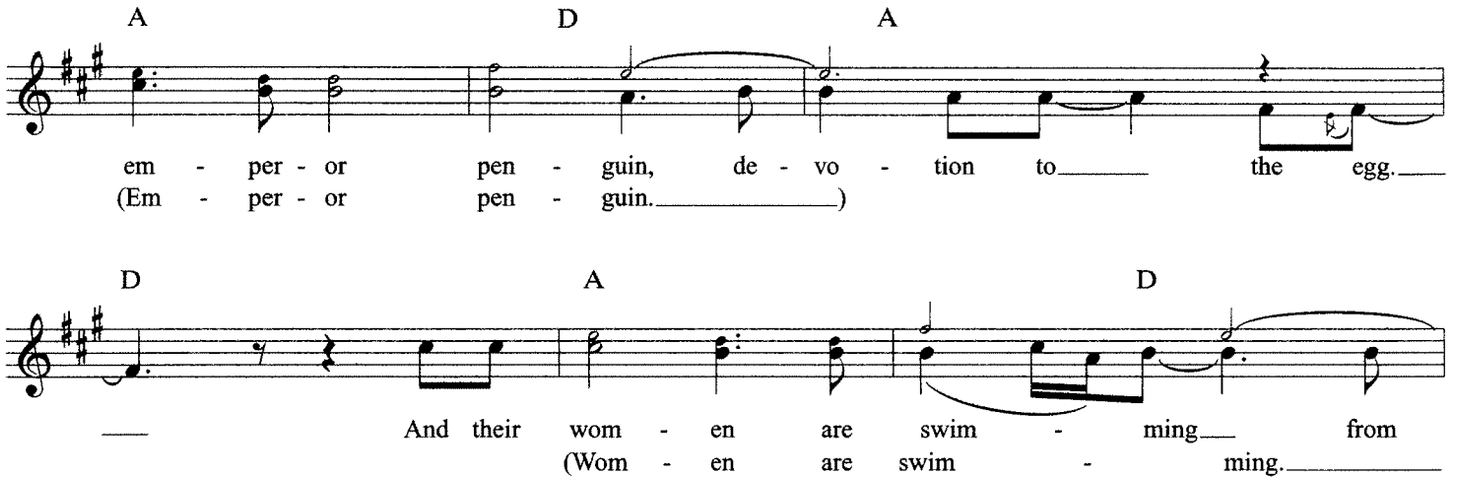


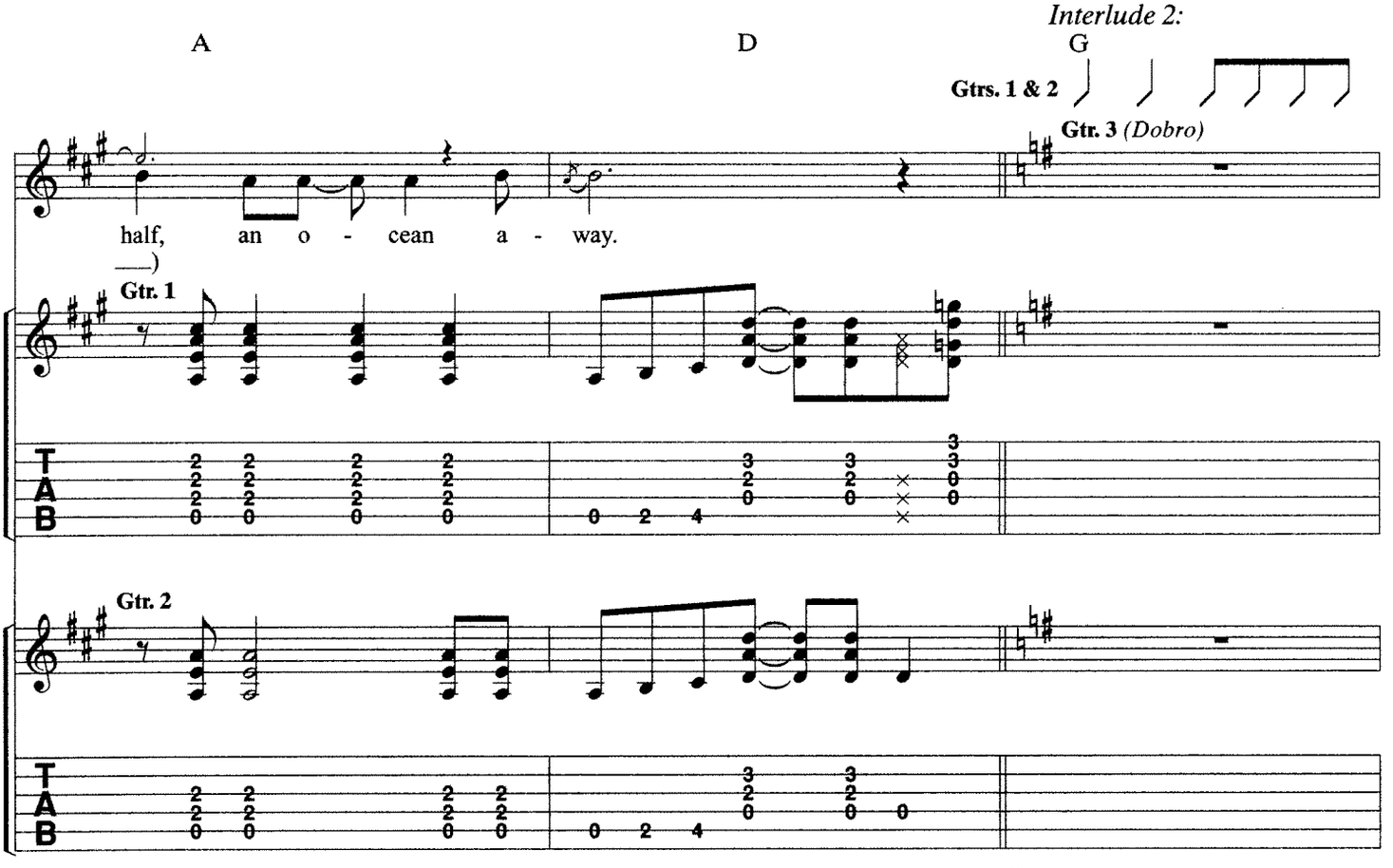


Bridge:

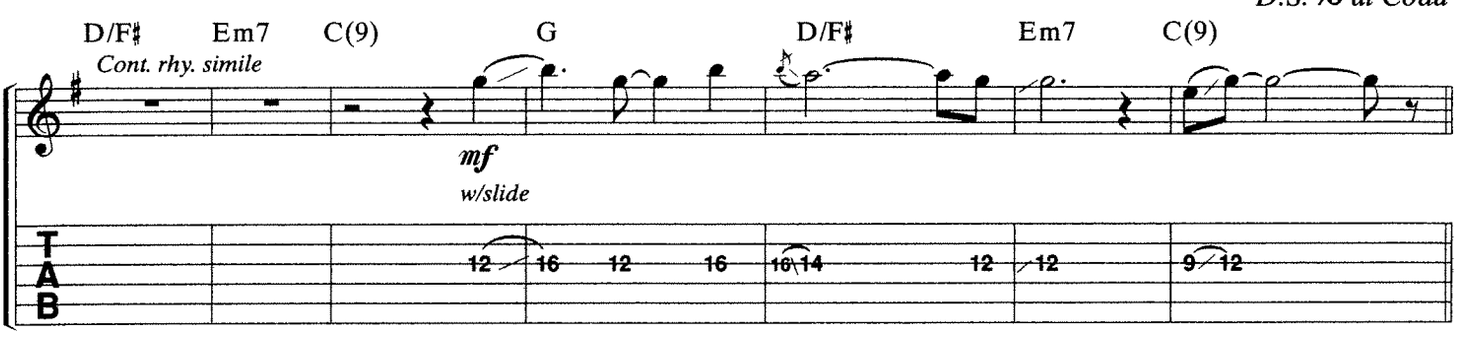
w/Rhy. Figs. 2 *(Gtr. 1)* **& 2A** *(Gtr. 2) both 7 times, simile*

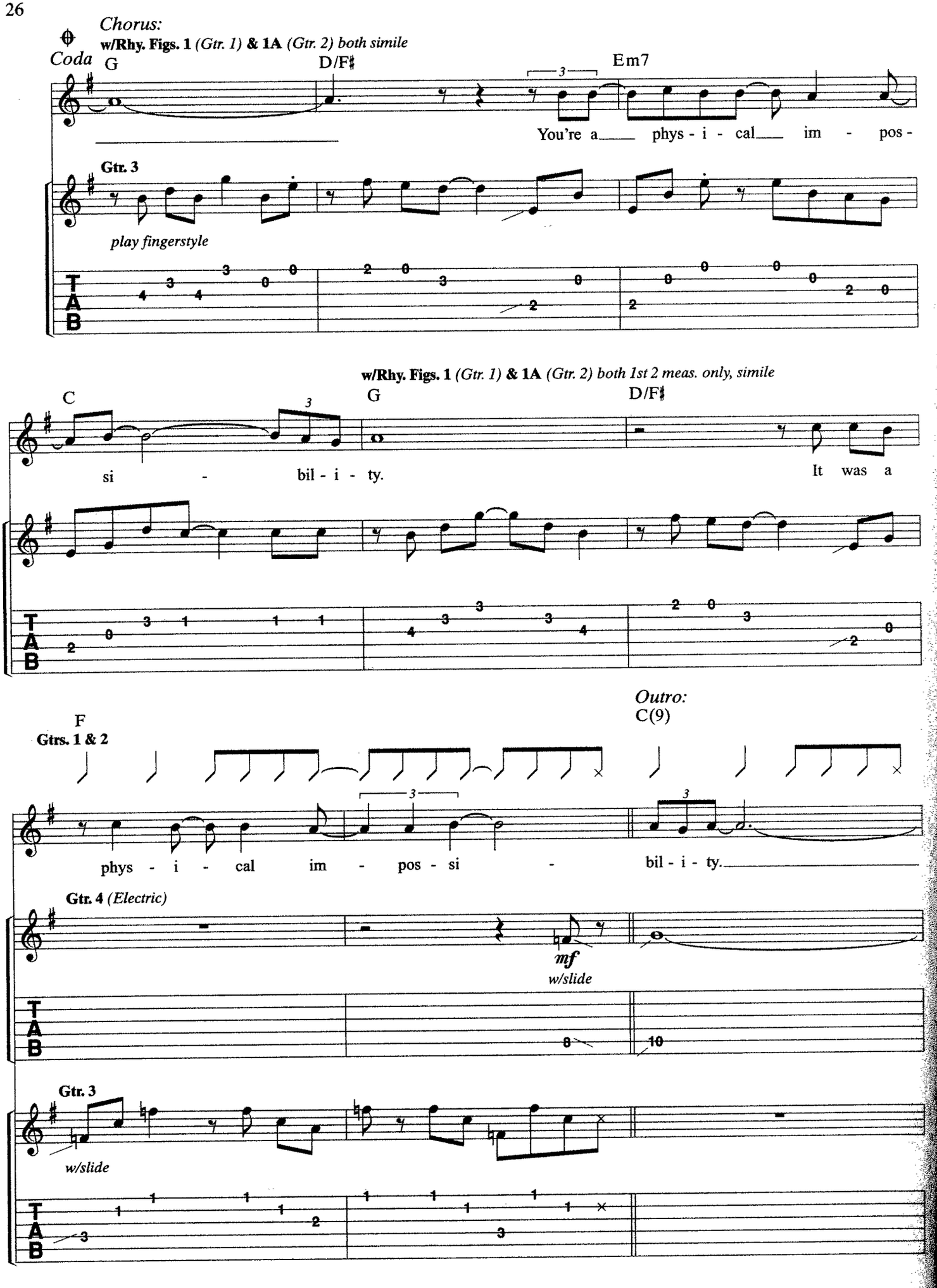


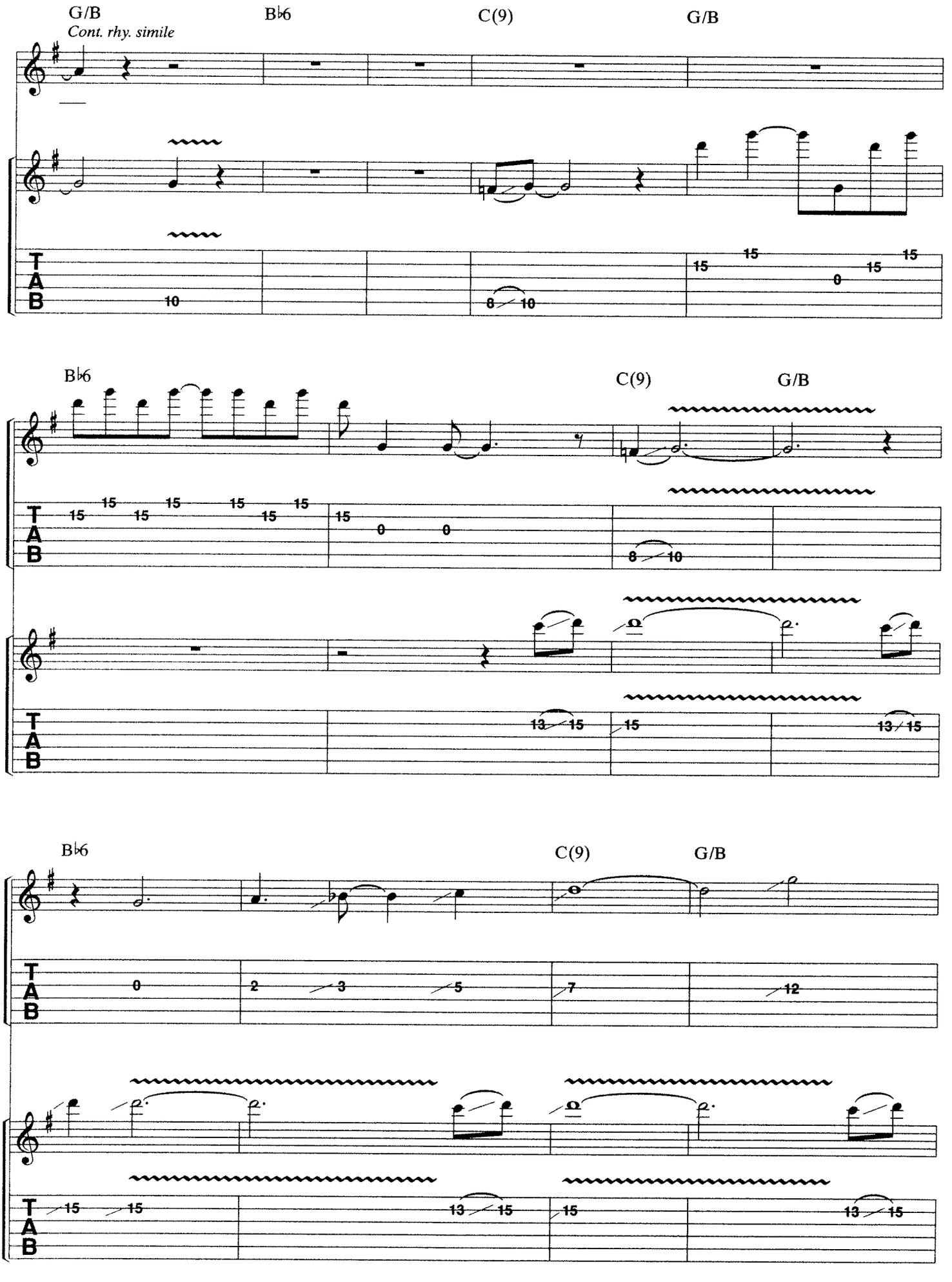


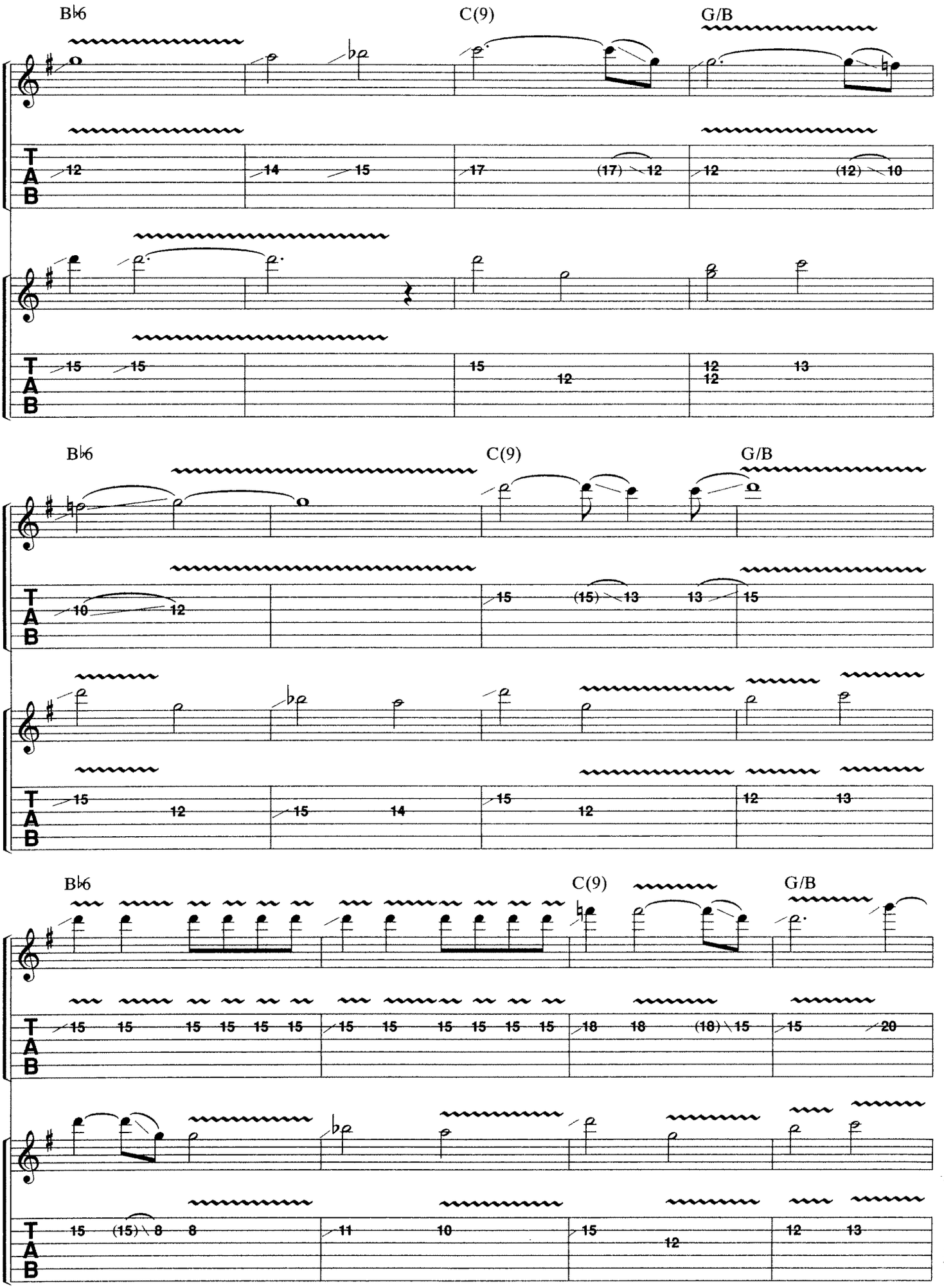


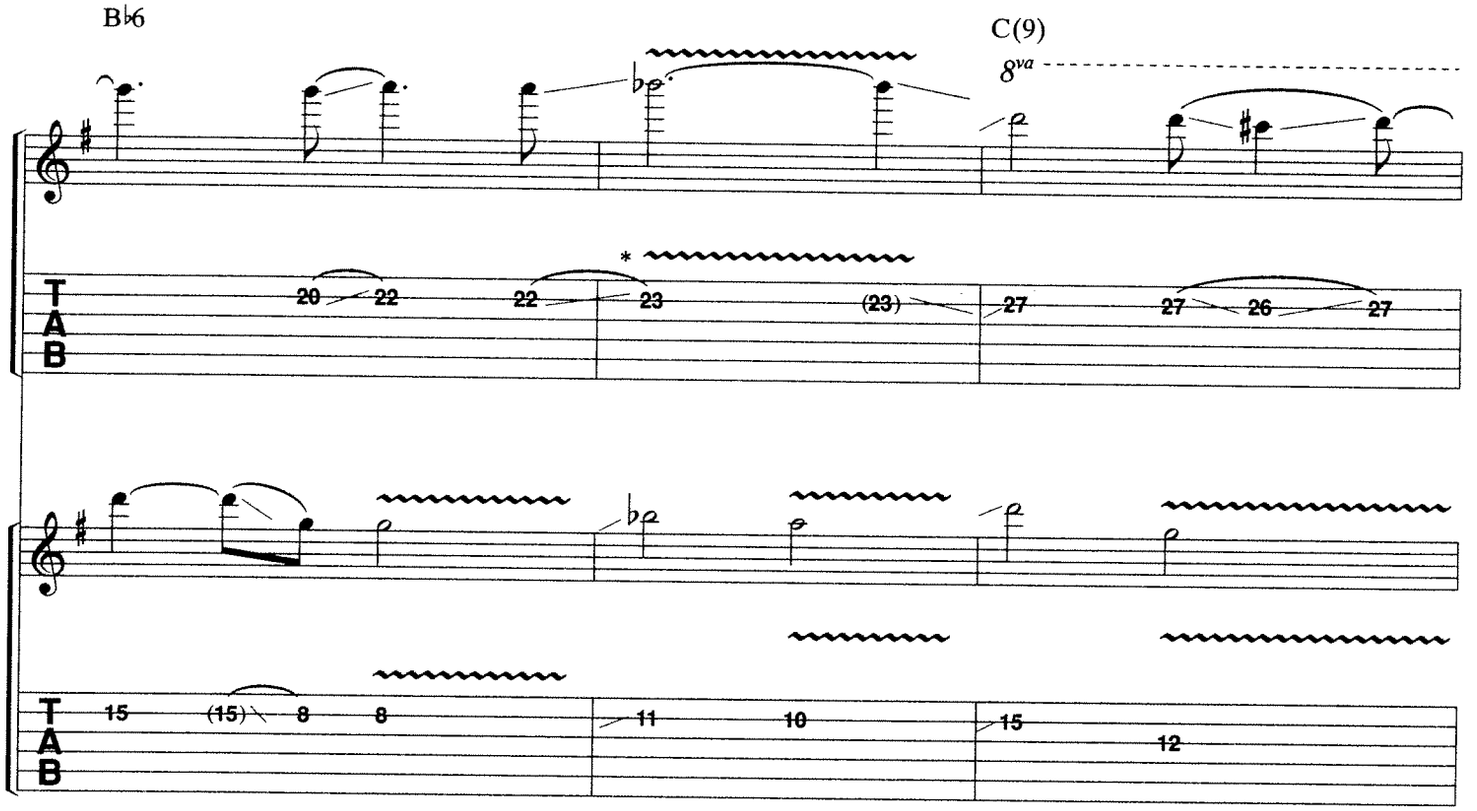
*Two gtrs. arr. for one.



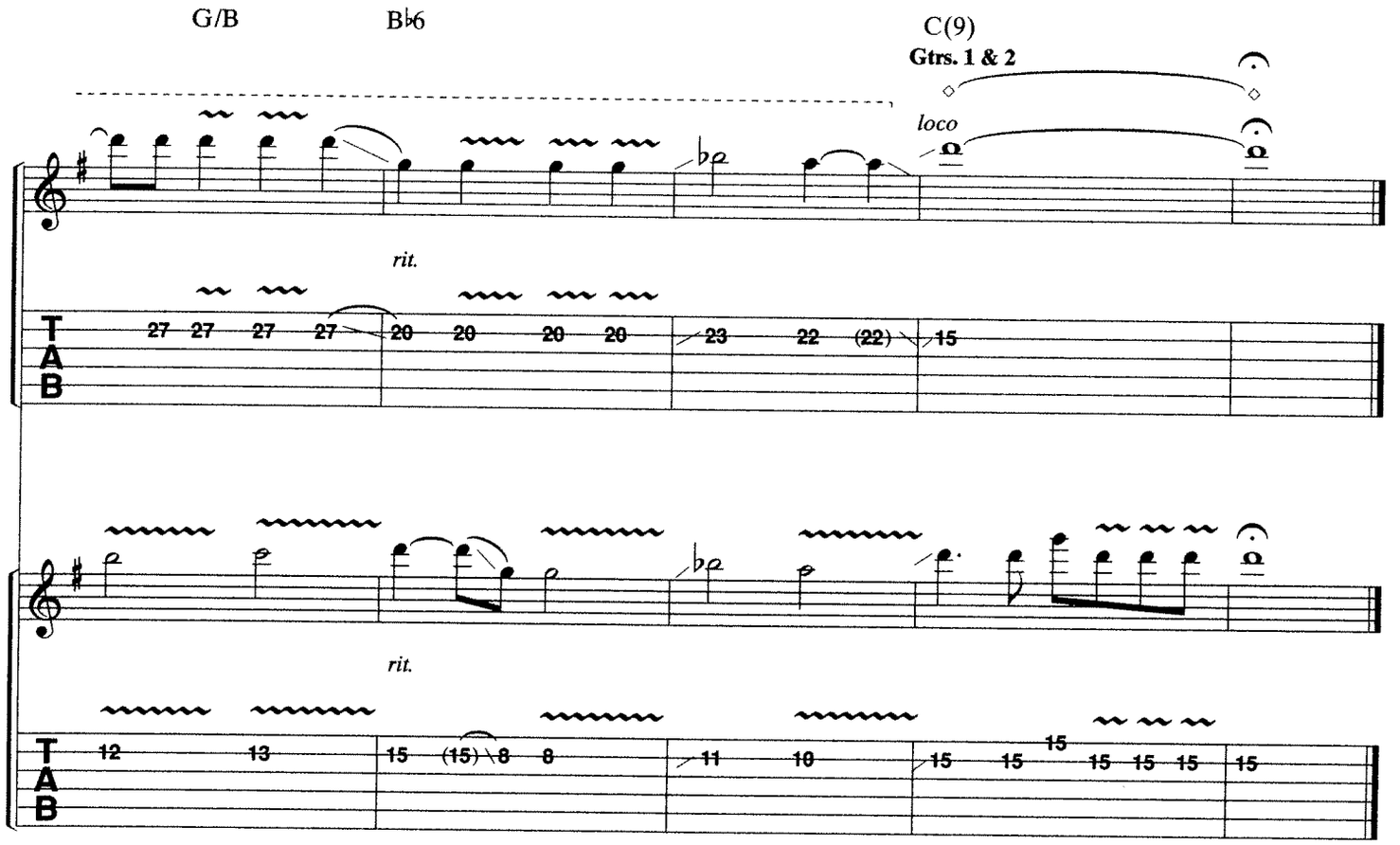

Chorus:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both simile
Coda
G
D/F♯
Em7
You're a phys - i - cal im - pos -
Gtr. 3
play fingerstyle
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 1st 2 meas. only, simile
C
G
D/F♯
si - bil - i - ty.
It was a
Outro:
C(9)
F
Gtrs. 1 & 2
phys - i - cal im - pos - si - bil - i - ty.
Gtr. 4 (Electric)
mf
w/slide
Gtr. 3
w/slide
T
A
B

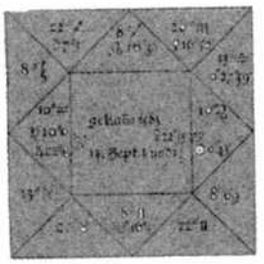

G/B
Cont. rhy. simile
B♭6
C(9)
G/B
T
A
B
10
8 10
15 15 15 0 15 15
B♭6
C(9)
G/B
15 15 15 15 15 15 15 0 0
8 10
13 15 15 13 15
B♭6
C(9)
G/B
0 2 3 5 7 12
15 15 13 15 15 13 15


B♭6
C(9)
G/B
T
A
B
12
14
15
17
(17)
12
12
(12)
10
15
15
15
12
12
12
13
B♭6
C(9)
G/B
10
12
15
(15)
13
13
15
15
12
15
14
15
12
12
13
B♭6
C(9)
G/B
15
15
15
15
15
15
15
15
15
15
15
15
18
18
(18)
15
15
20
15
(15)
8
8
11
10
15
12
12
13



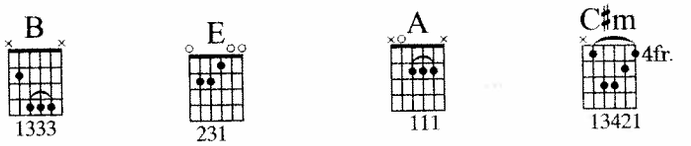
*Place slide past end of fingerboard for higher frets (past 22).
Tab numbers are approximations.





ESCAPE IS AT HAND FOR THE TRAVELLIN' MAN

Words and Music by
THE TRAGICALLY HIP



Moderately fast ♩ = 126

Intro:

E

*Drums

Gtr. 1

mf

w/ olume pedal

Gtr. 2

mf

*Song has a loose intro, 1st snare hit is beat 4.

Bass enters

trem. w/bar

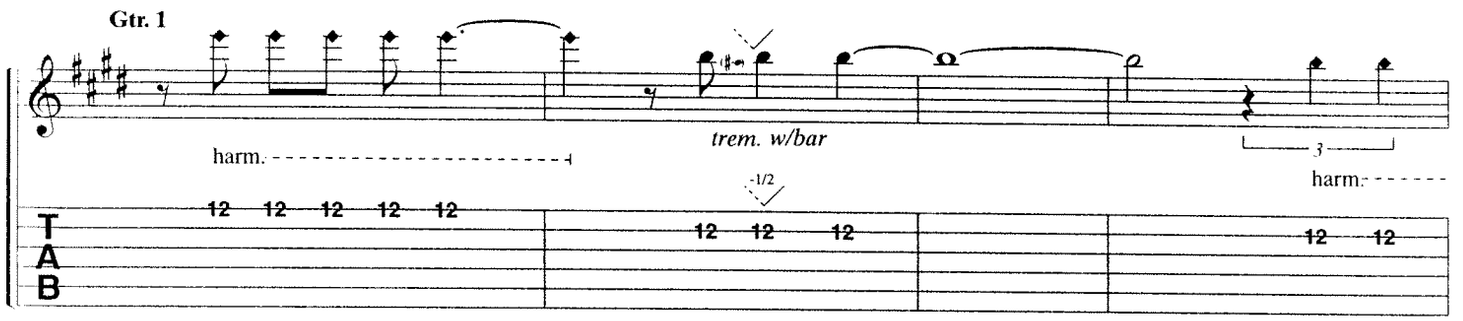
harm.

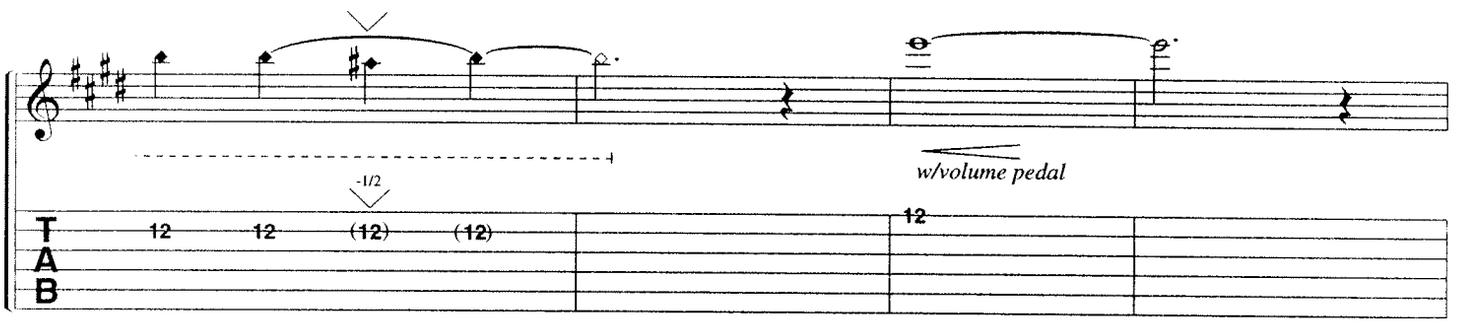
trem. w/bar

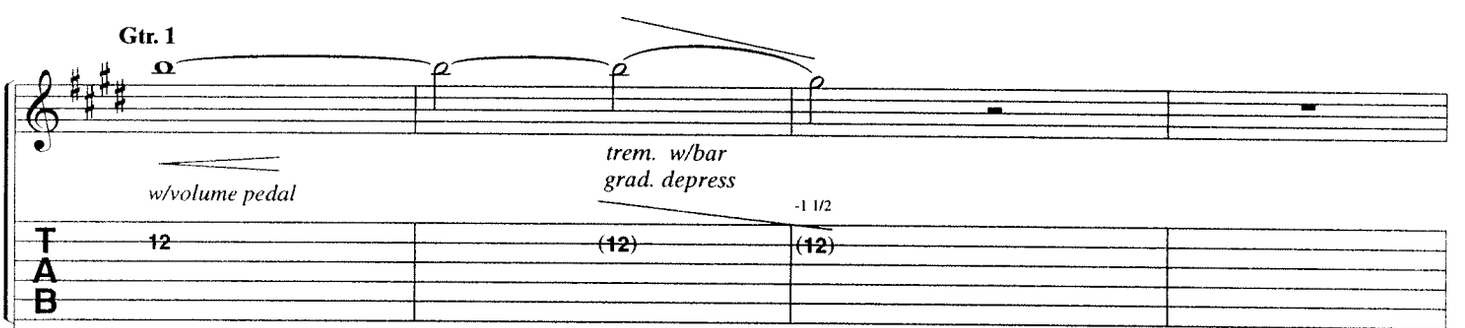
Rhy. Fig. 1

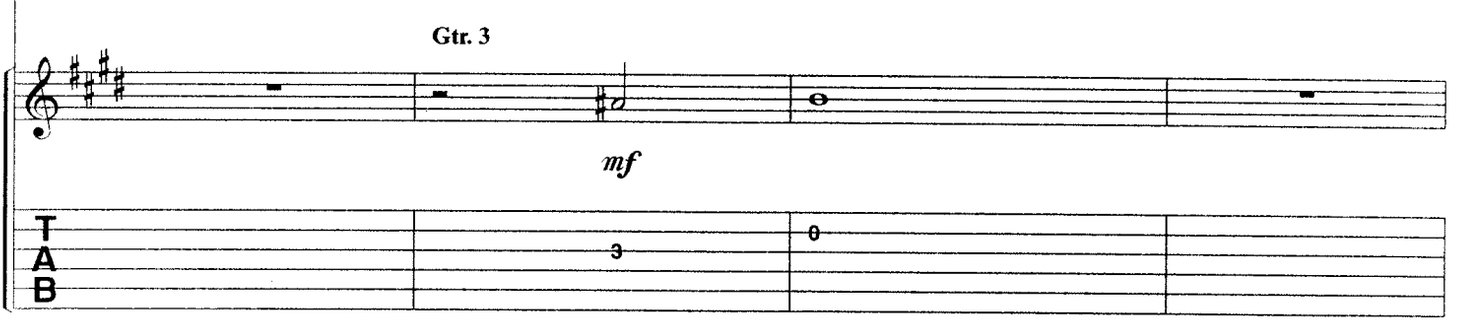
© 1998 wiener art, arte humane, dirty shorts, bhaji maker and ching music

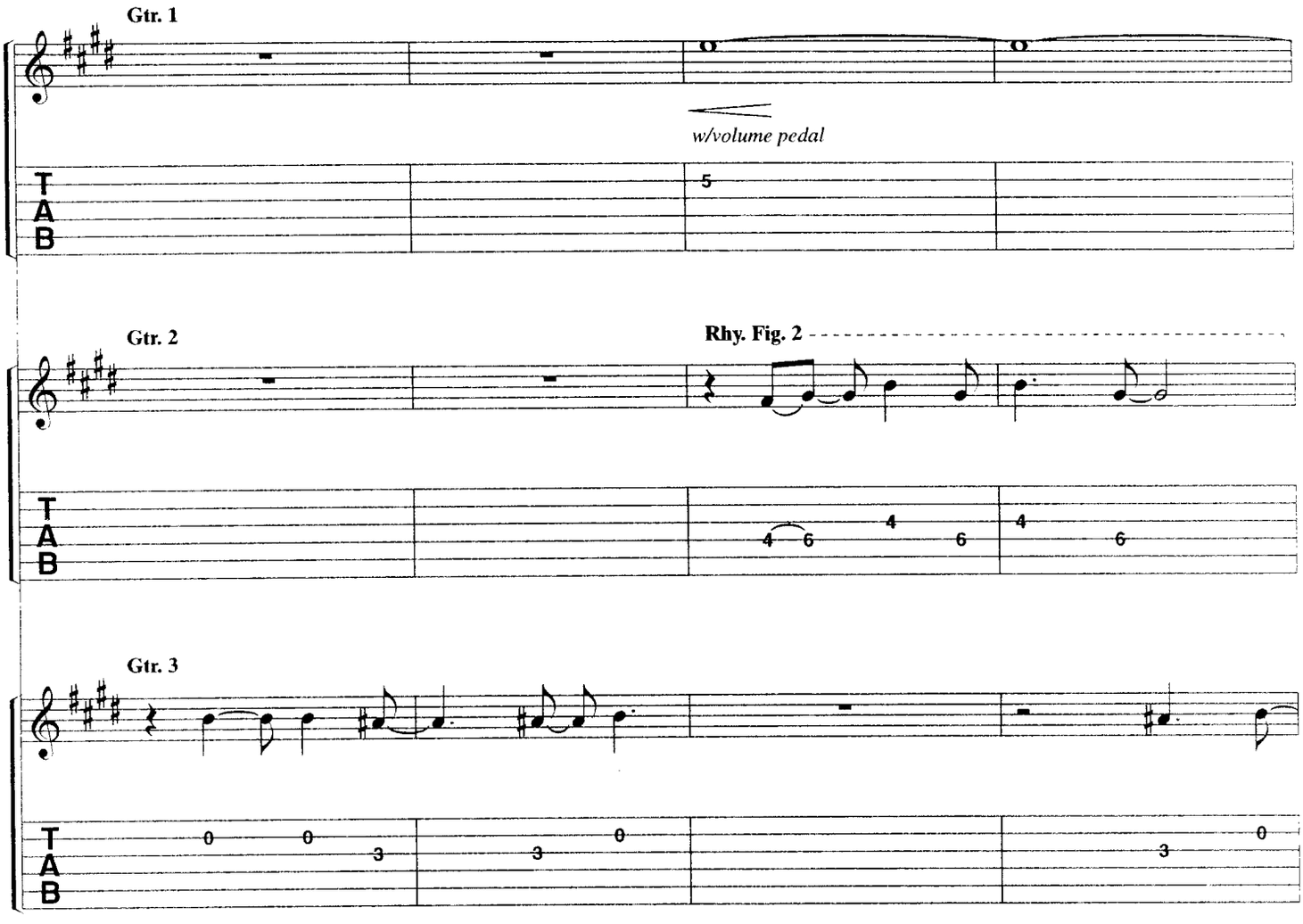
w/Rhy. Fig. 1 *(Gtr. 2) 7 times, simile*



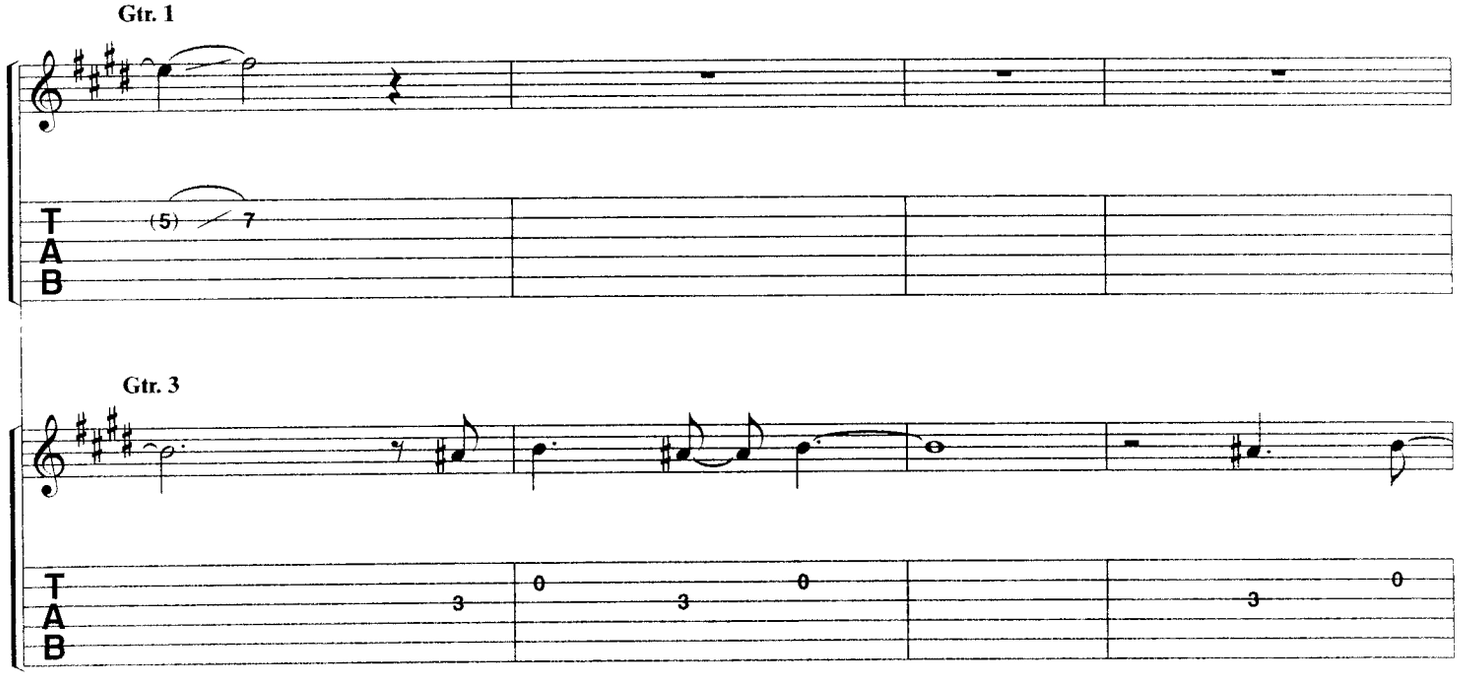


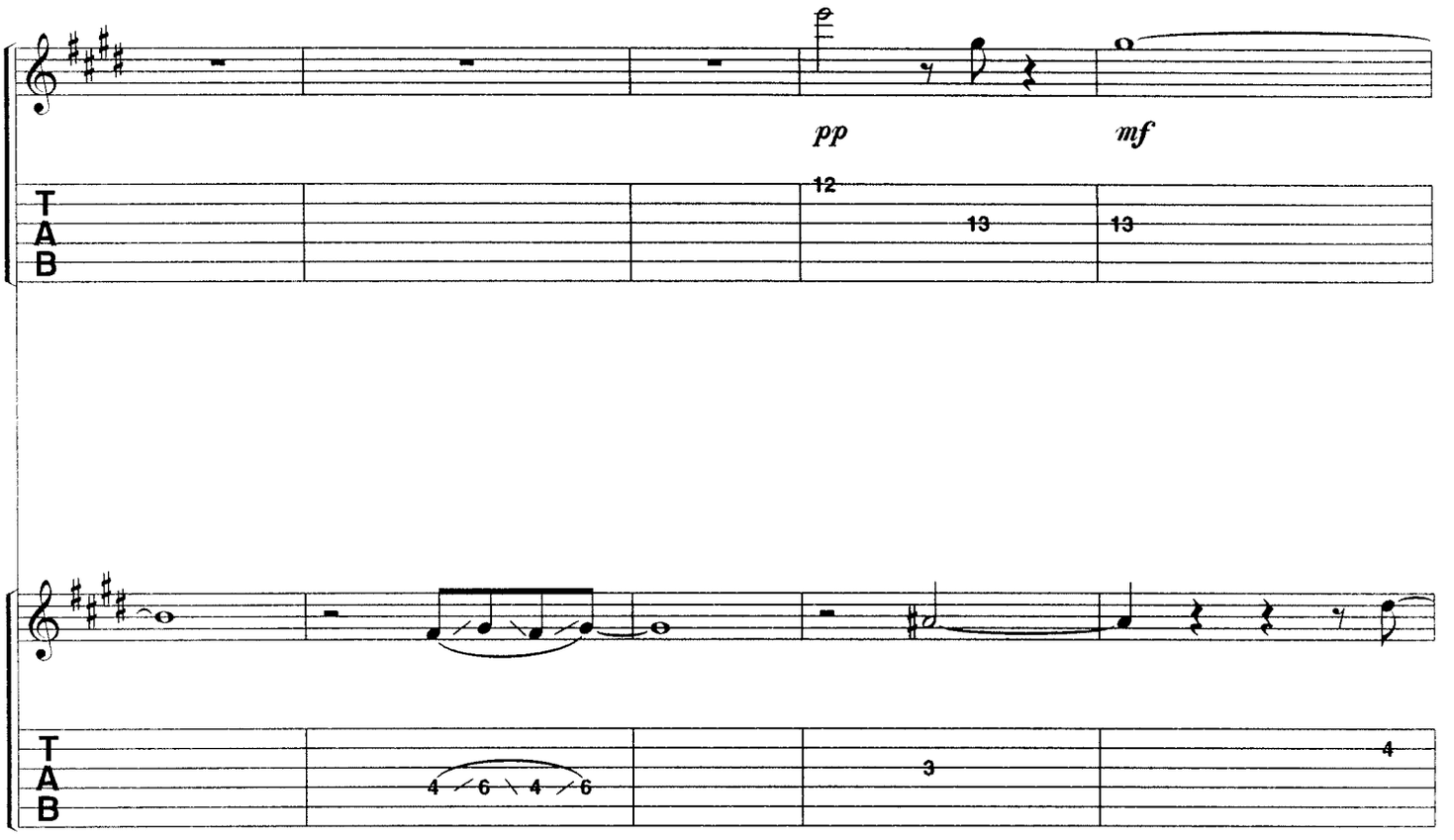




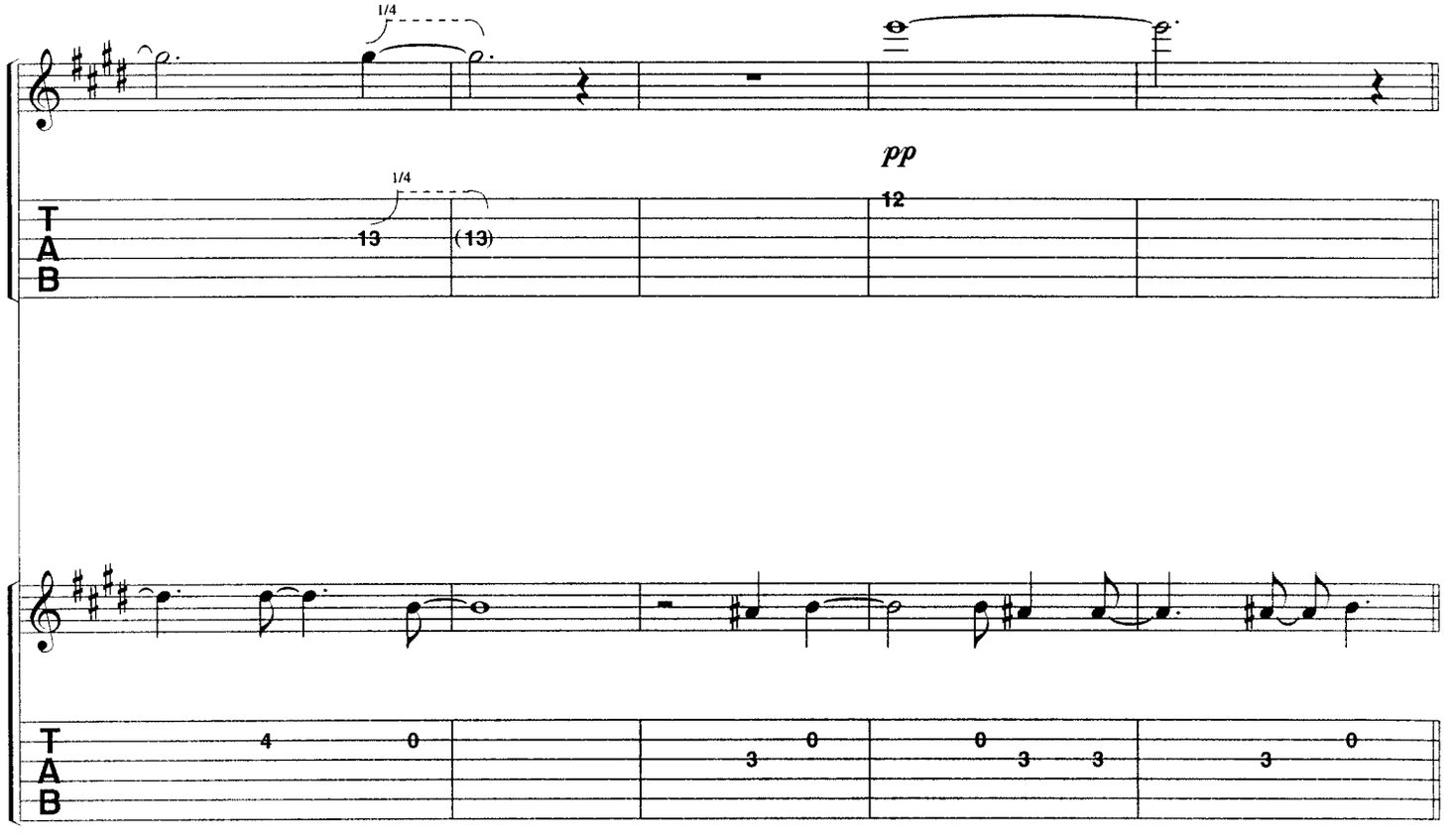


w/Rhy. Fig. 2 *(Gtr. 2) 5 times, simile*





w/Rhy. Fig. 1 *(Gtr. 2) 2 times, simile*



𝄋 *Verse:*
Gtr. 3 tacet
E

1. It was our third time in New York. It was your fourth time
2. We hang a - round 'til the fi - nal band called Es - cape is at Hand
3. I walked through your re - volv - ing door. Got no an -

*Gtr. 1
8va
**Gtr. 3
w/volume pedal
19

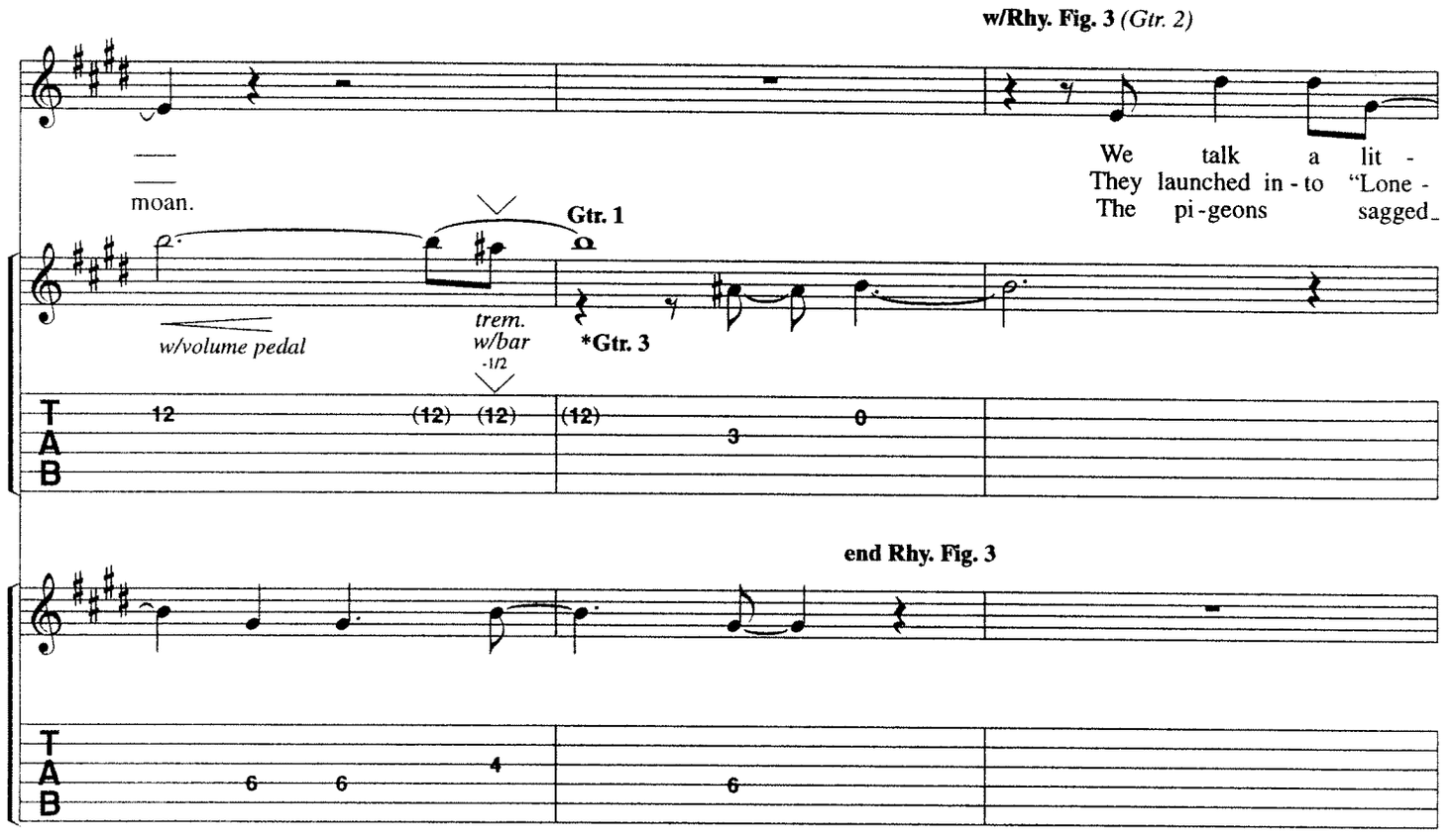
Gtr. 2
Rhy. Fig. 3
4 6 6 6 4 6 6 6

*Gtr. 1 simile Verses 2 & 3.
**Gtr. 3 tied whole note Verse 3 only.

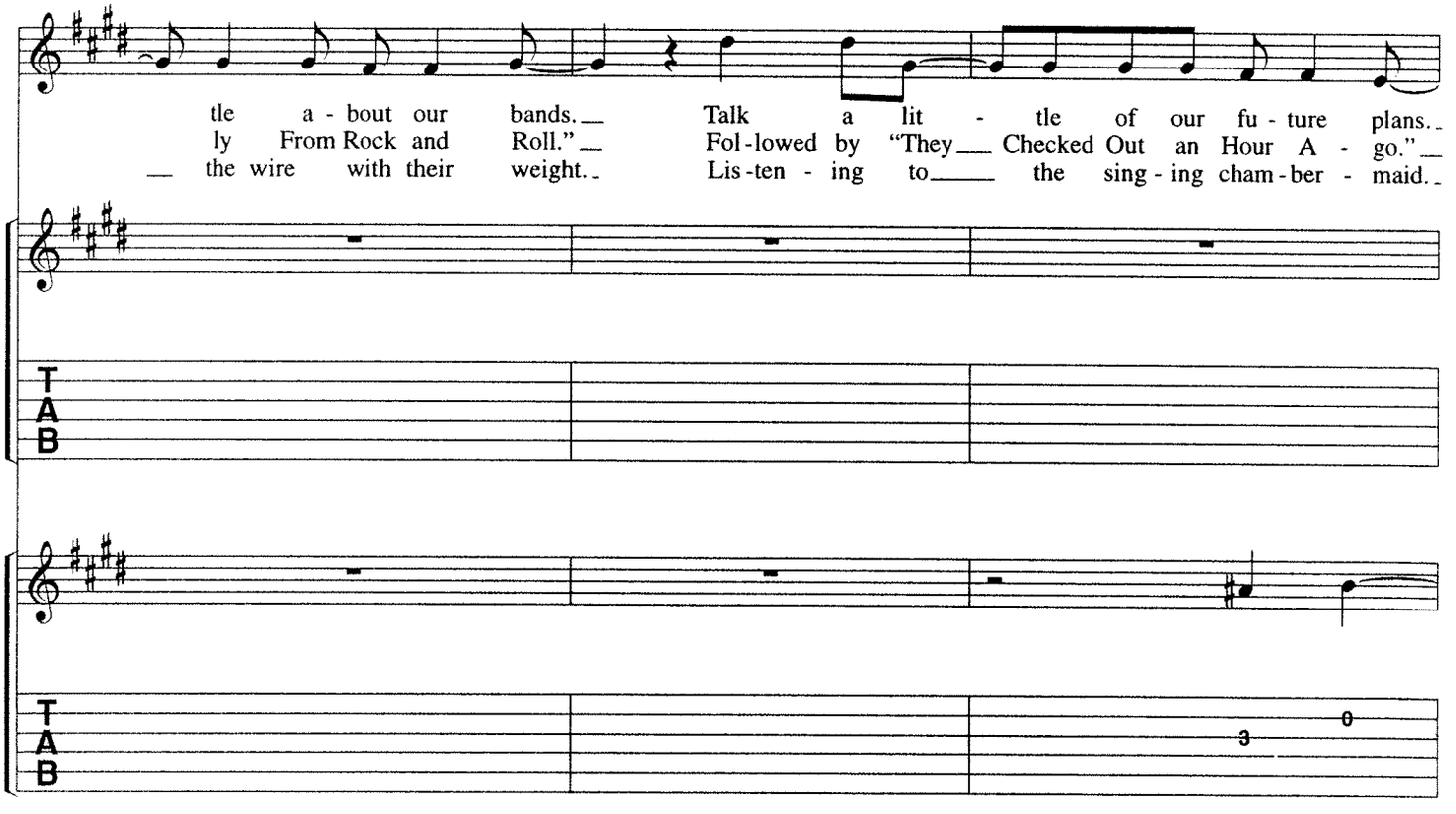
in New York. We were fifth and sixth on the bill.
for the Trav - el - lin' Man. You yelled in my ear, "this mu-sic speaks to me."
swer on the sev - enth floor. El - e - va - tor gave a low

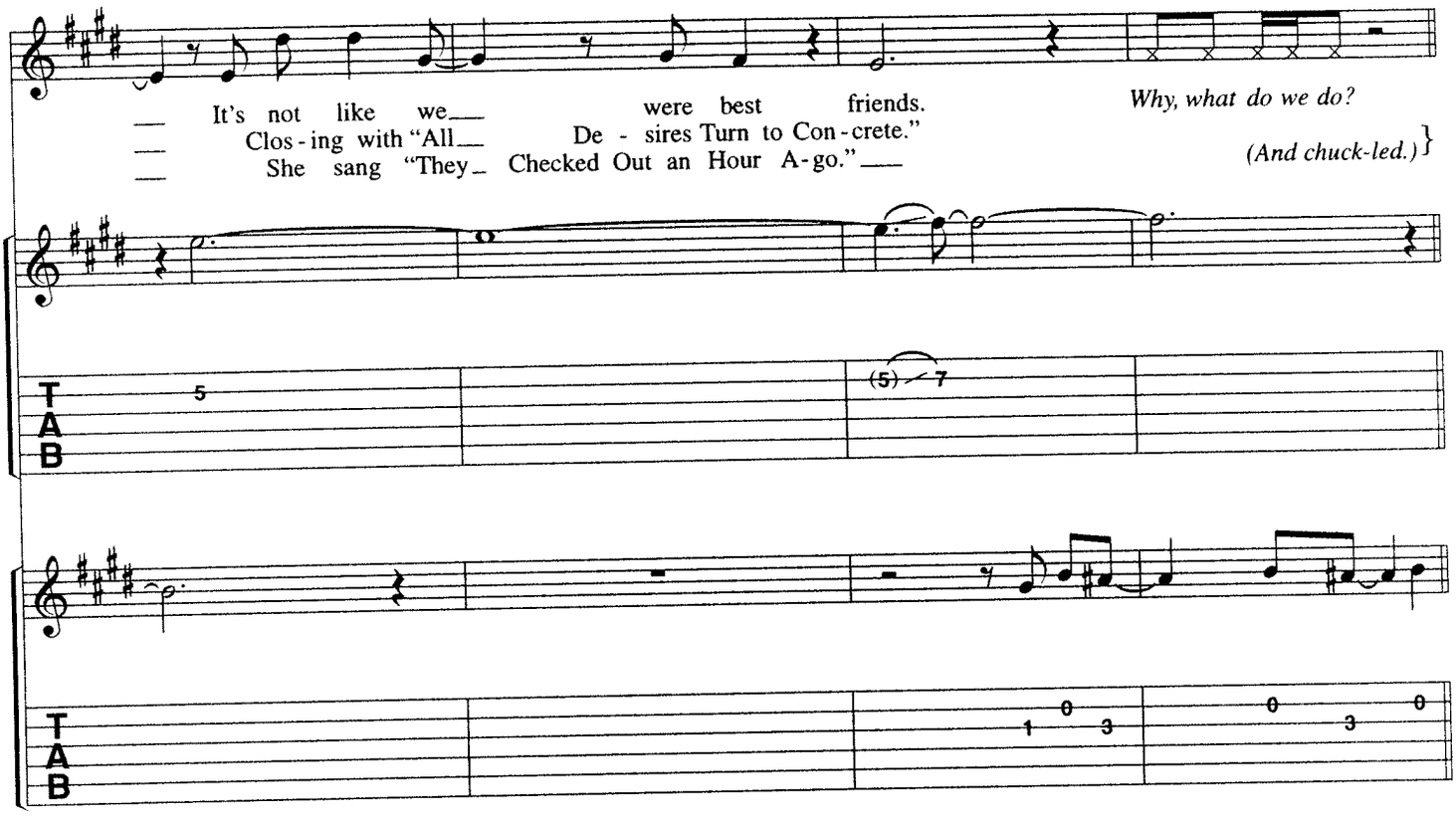
3

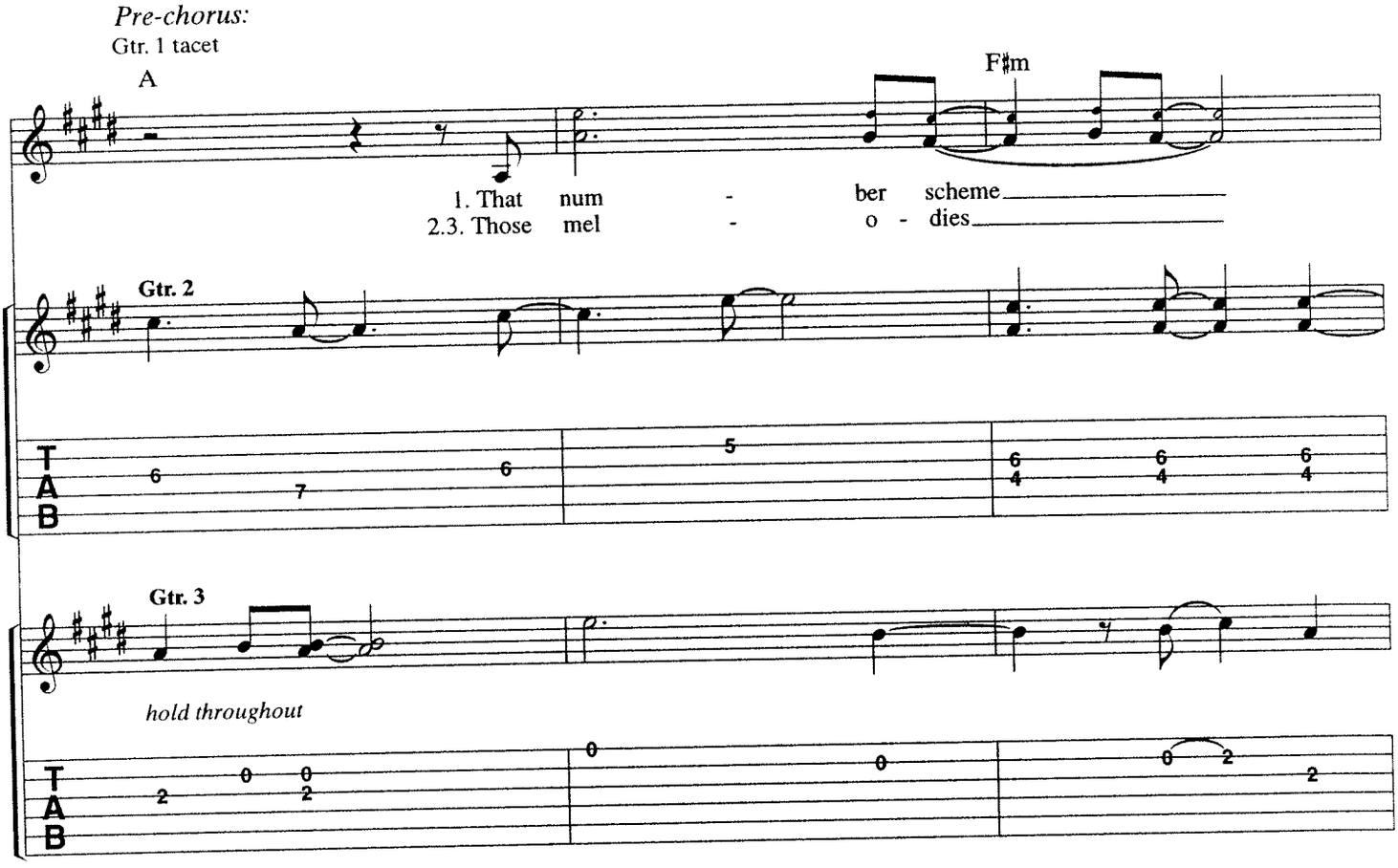
loco
13
4 6 6 6 6 4 6 6

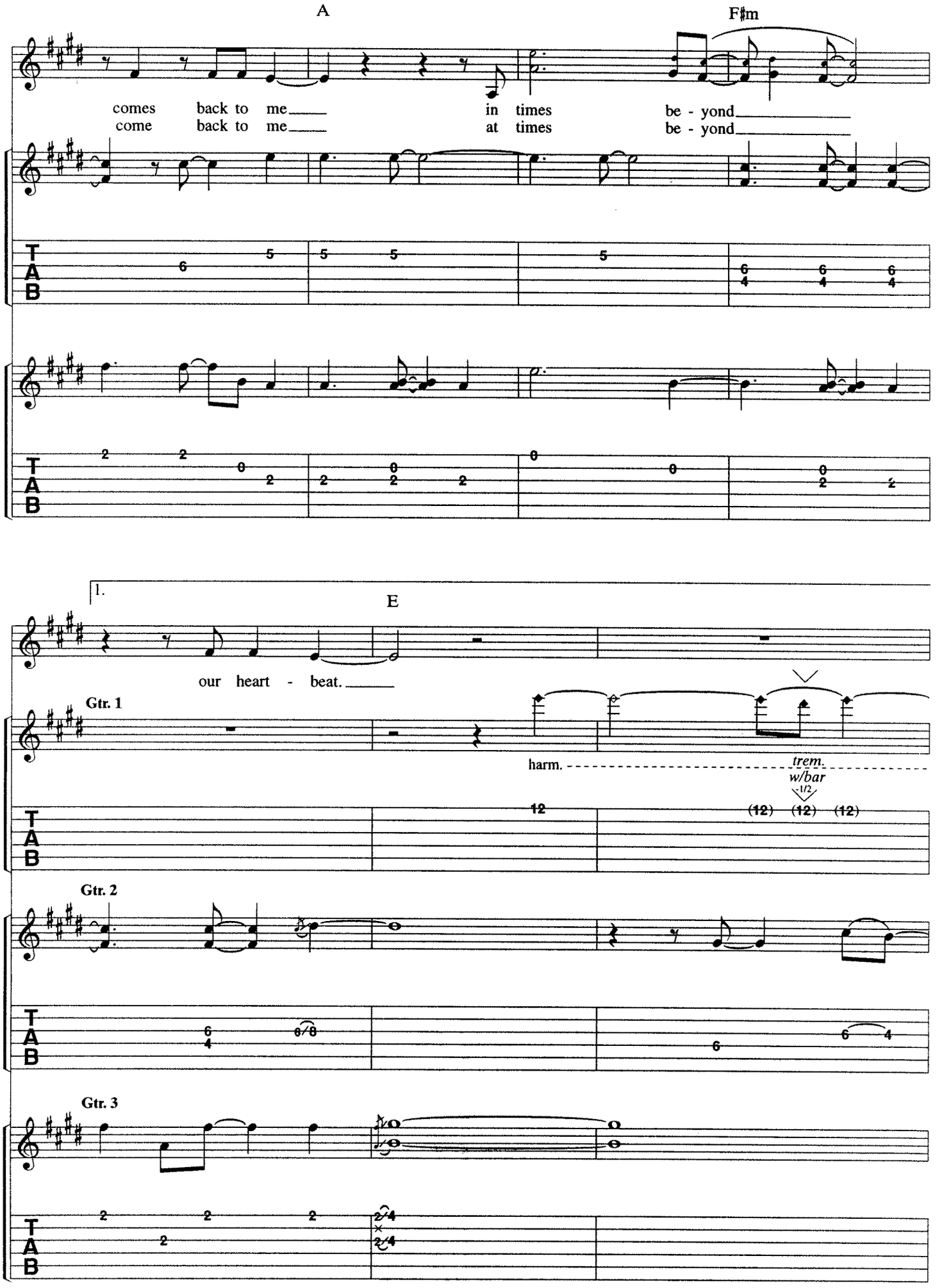


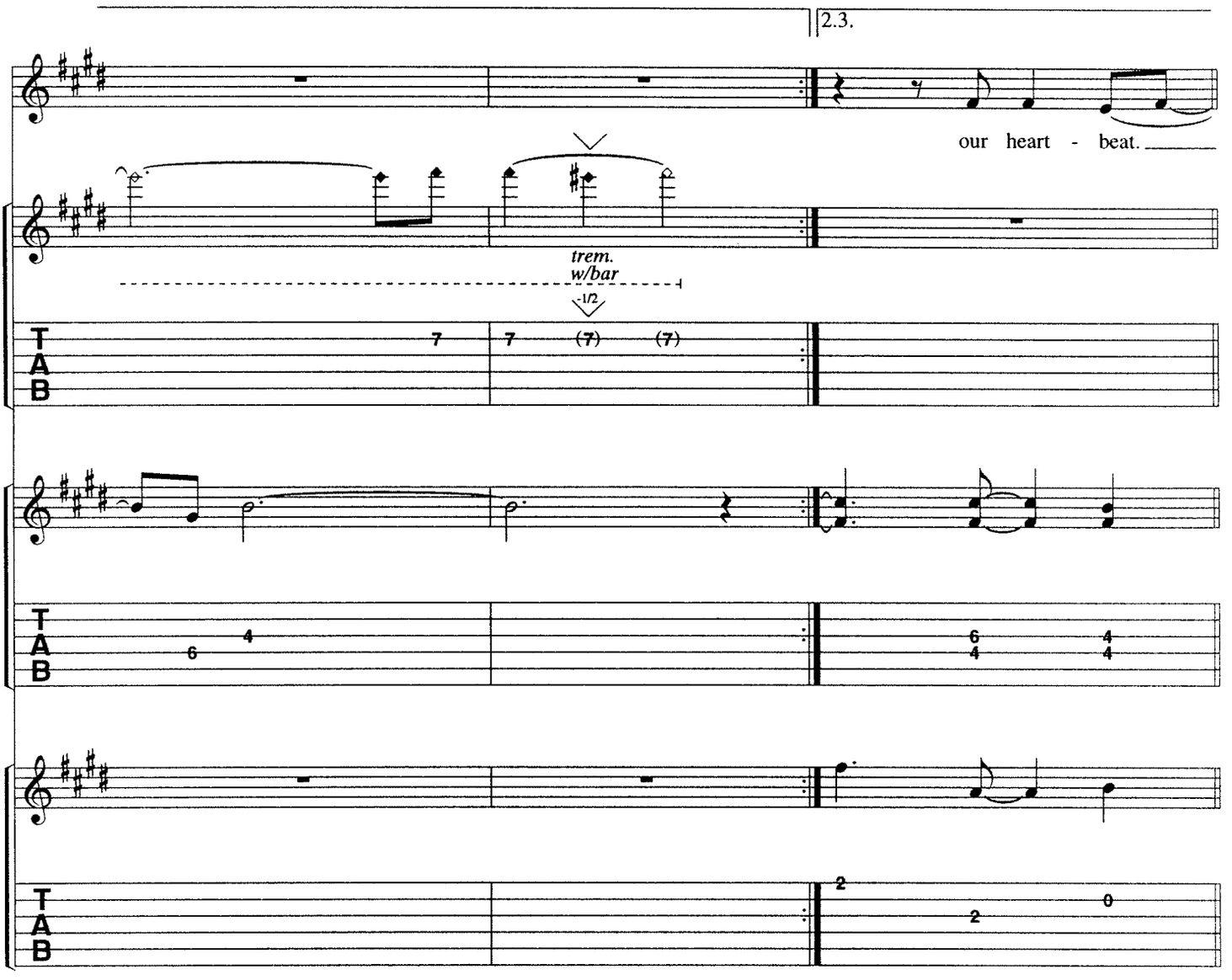
*Gtrs. simile Verses 2 & 3.



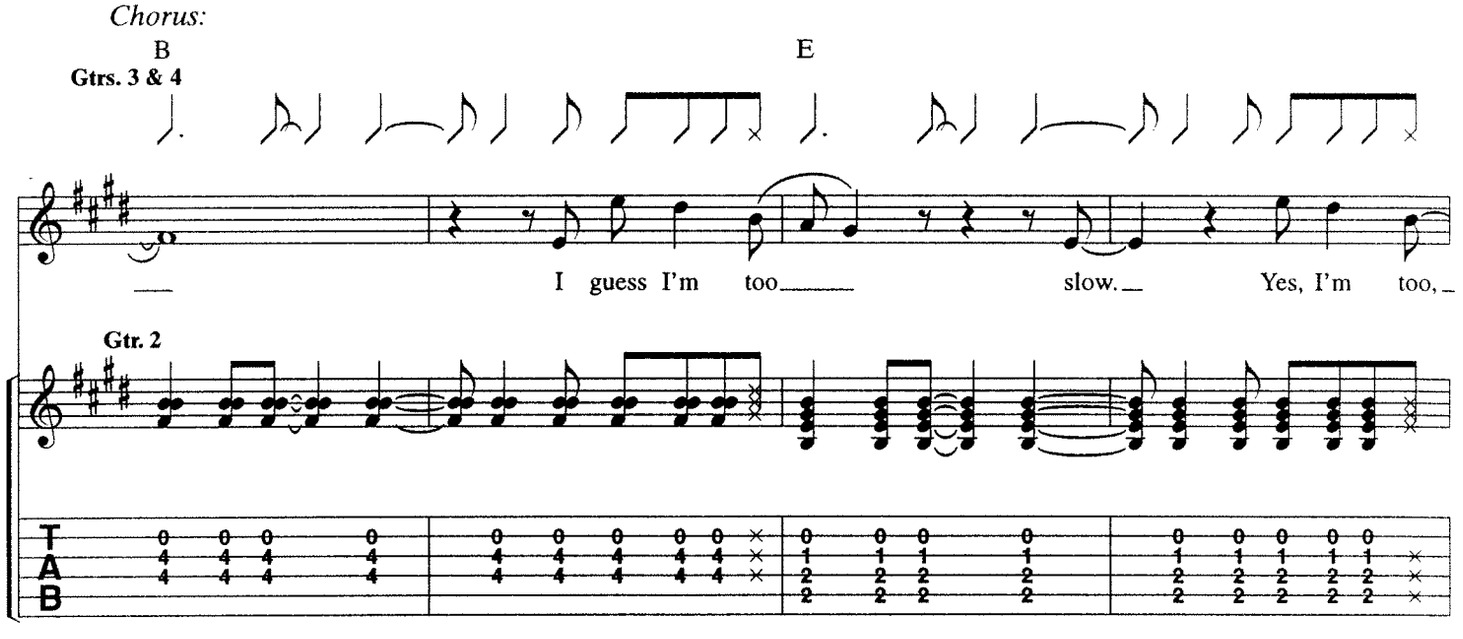

It's not like we were best friends.
Clos-ing with "All De - sires Turn to Con-crete."
She sang "They Checked Out an Hour A-go."
Why, what do we do?
(And chuck-led.)
T
A
B

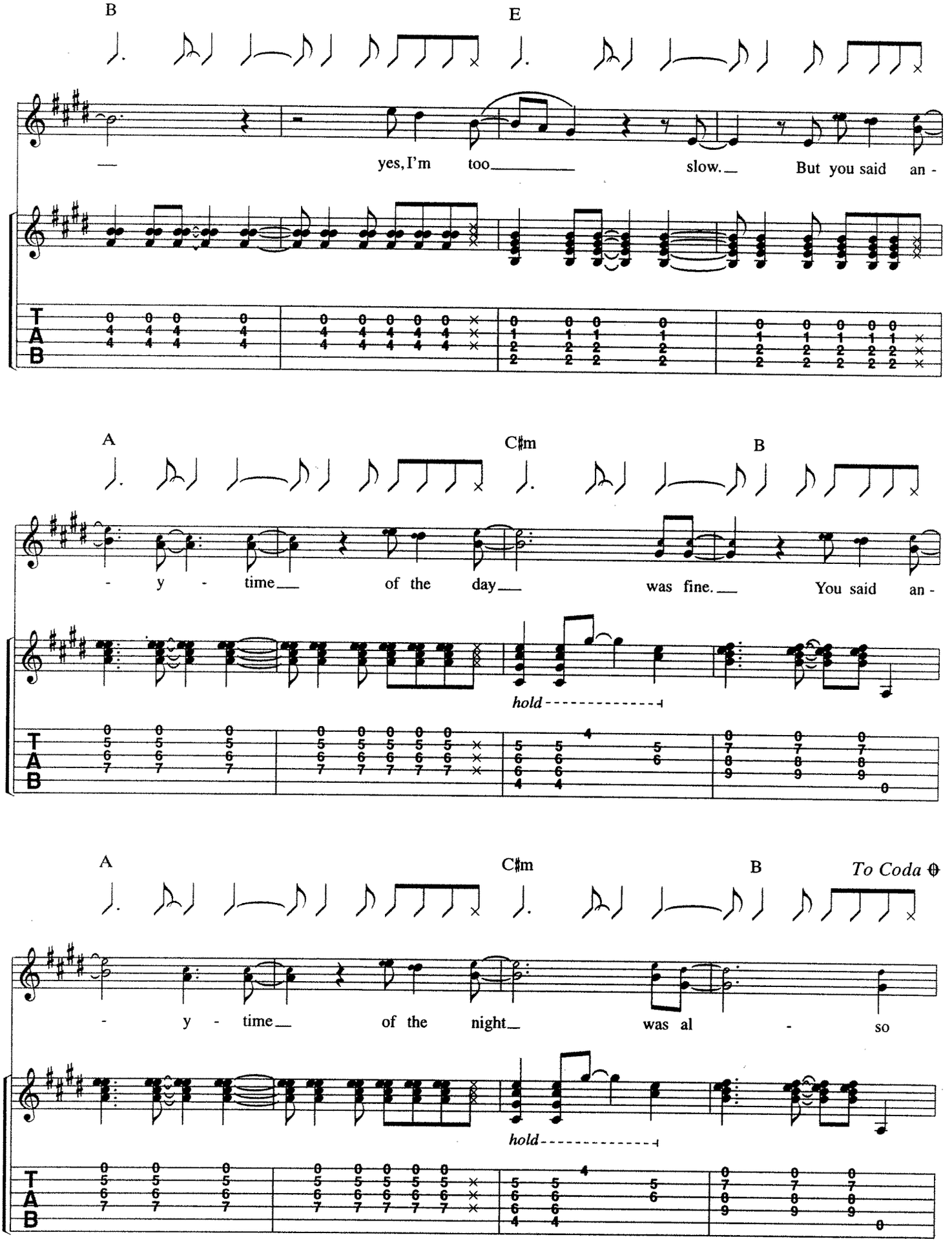

Pre-chorus:
Gtr. 1 tacet
A
F♯m
1. That num - ber scheme
2.3. Those mel - o - dies
Gtr. 2
Gtr. 3
hold throughout
T
A
B

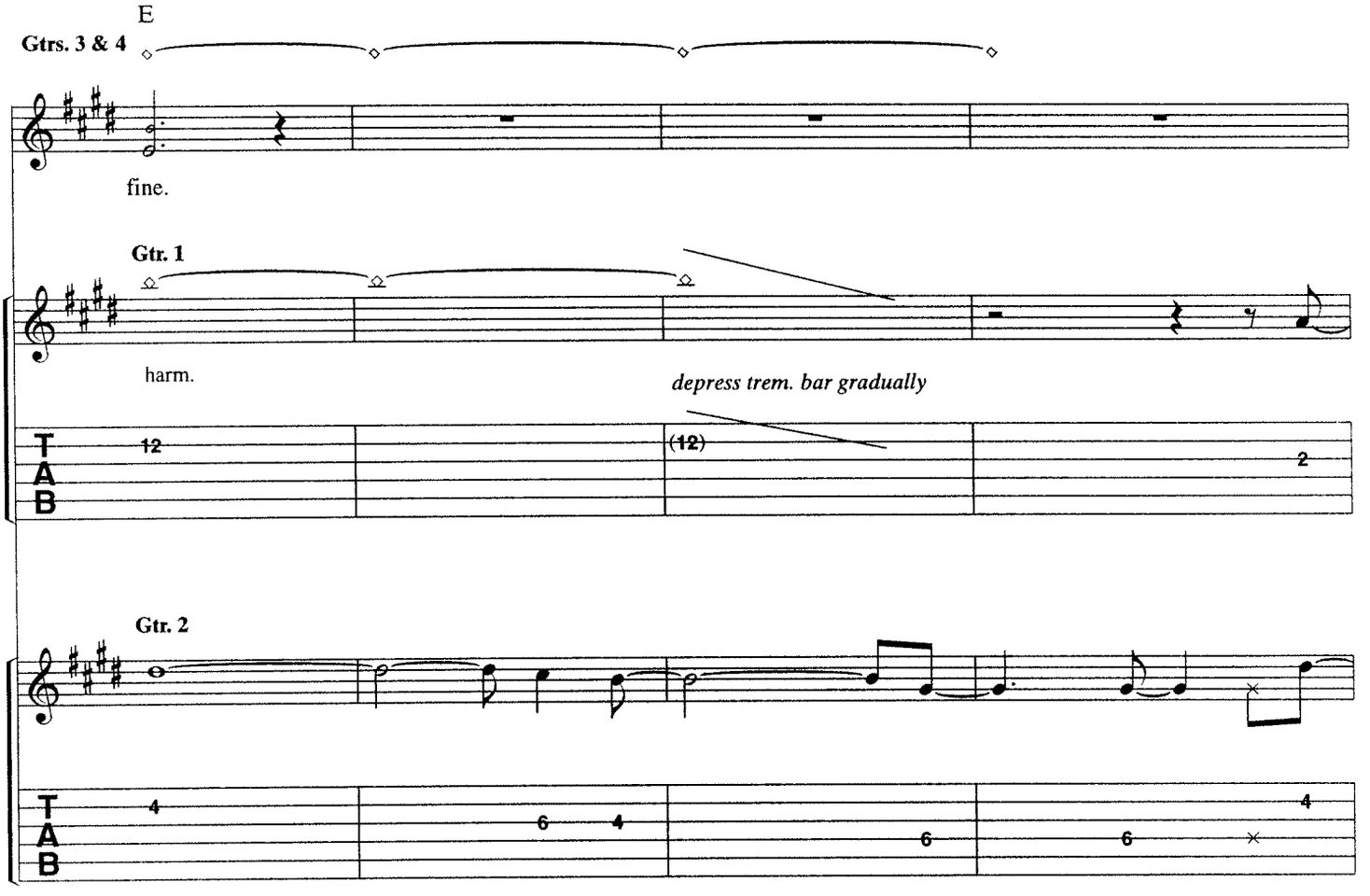

A
F♯m
comes back to me in times be - yond
come back to me at times be - yond
1.
E
our heart - beat.
Gtr. 1
harm.
trem. w/bar
Gtr. 2
Gtr. 3
T
A
B

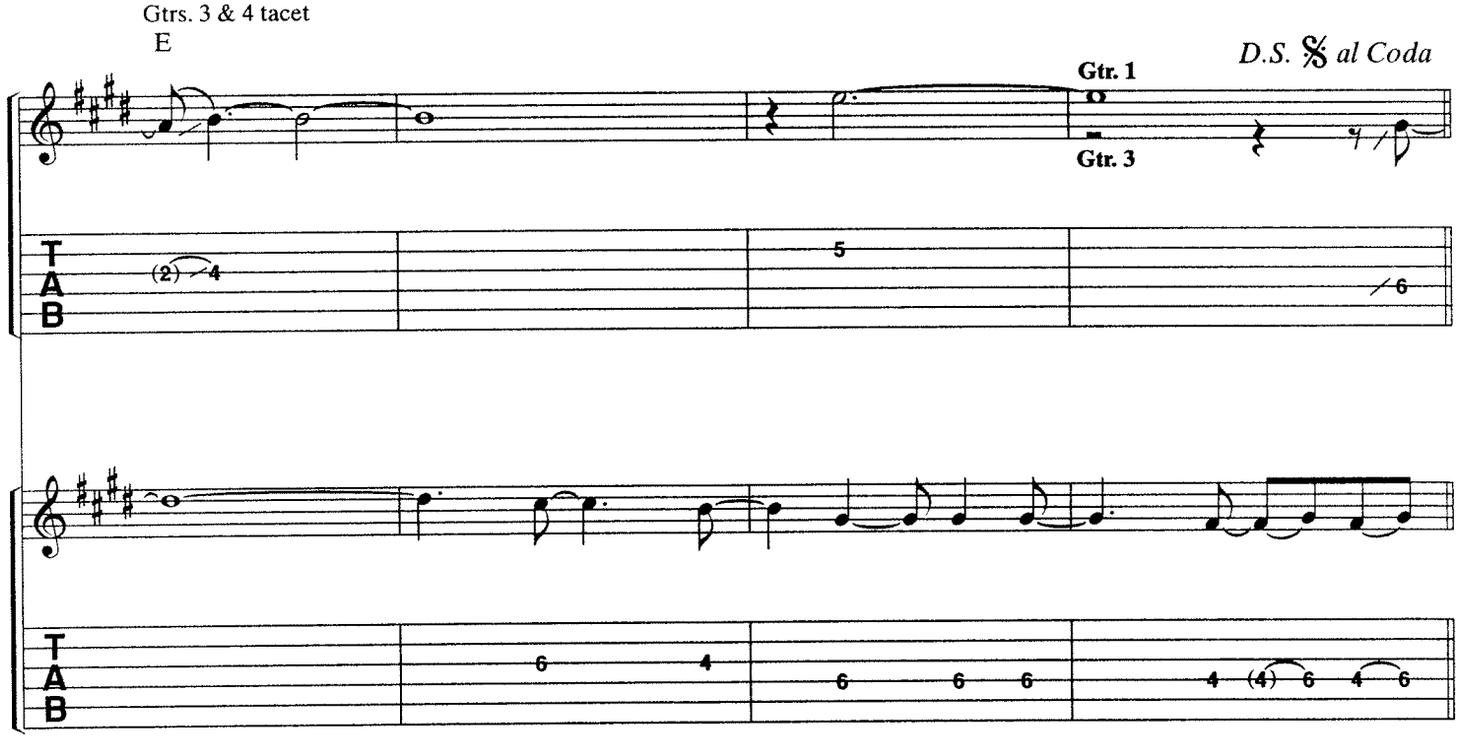

2.3.
our heart - beat.
trem.
w/bar
1/2
T
A
B

Chorus:


B
E
Gtrs. 3 & 4
I guess I'm too slow. Yes, I'm too,
Gtr. 2
T
A
B


B
E
yes, I'm too slow. But you said an -
A
C♯m
B
- y - time of the day was fine. You said an -
hold
A
C♯m
B
To Coda
- y - time of the night was al - so
hold


E
Gtrs. 3 & 4
fine.
Gtr. 1
harm.
depress trem. bar gradually
Gtr. 2


Gtrs. 3 & 4 tacet
E
D.S. 𝄋 al Coda
Gtr. 1
Gtr. 3

Coda E

Gtrs. 3 & 4

A

Gtr. 4 tacet

fine.

Our heart - beat.

Gtr. 1

w/trem. bar

Gtr. 2

E

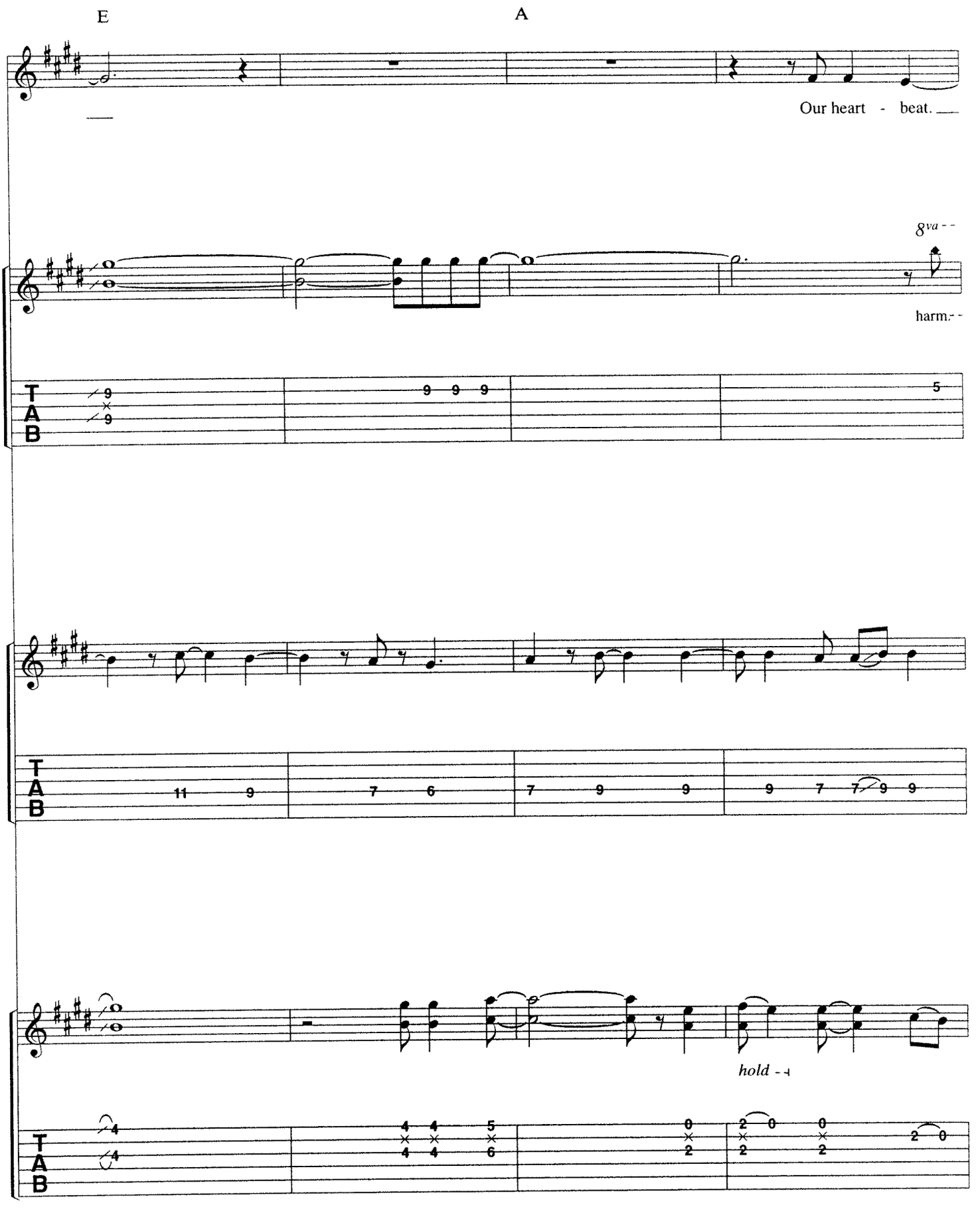
A

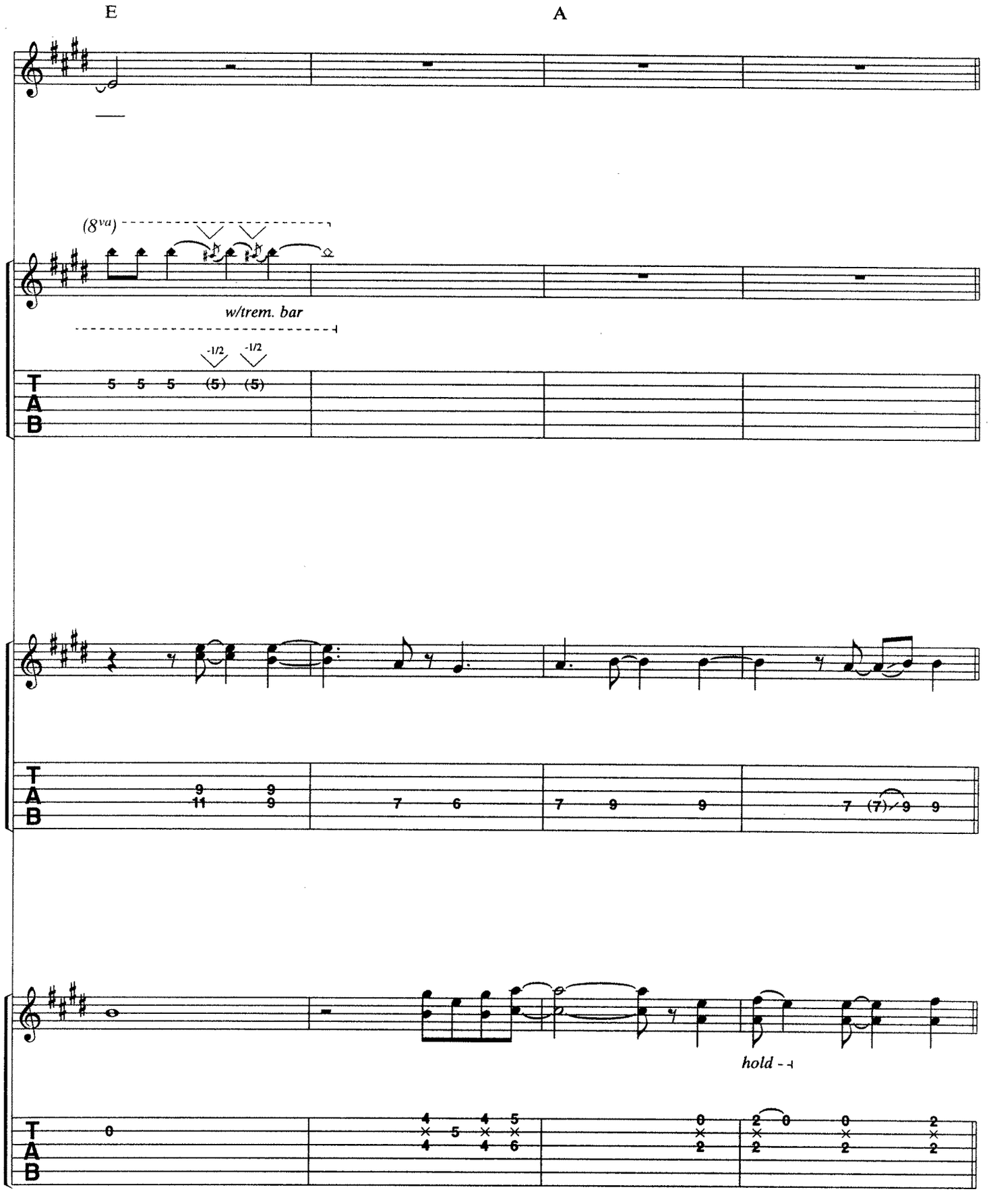
Our heart - beat.

harm.

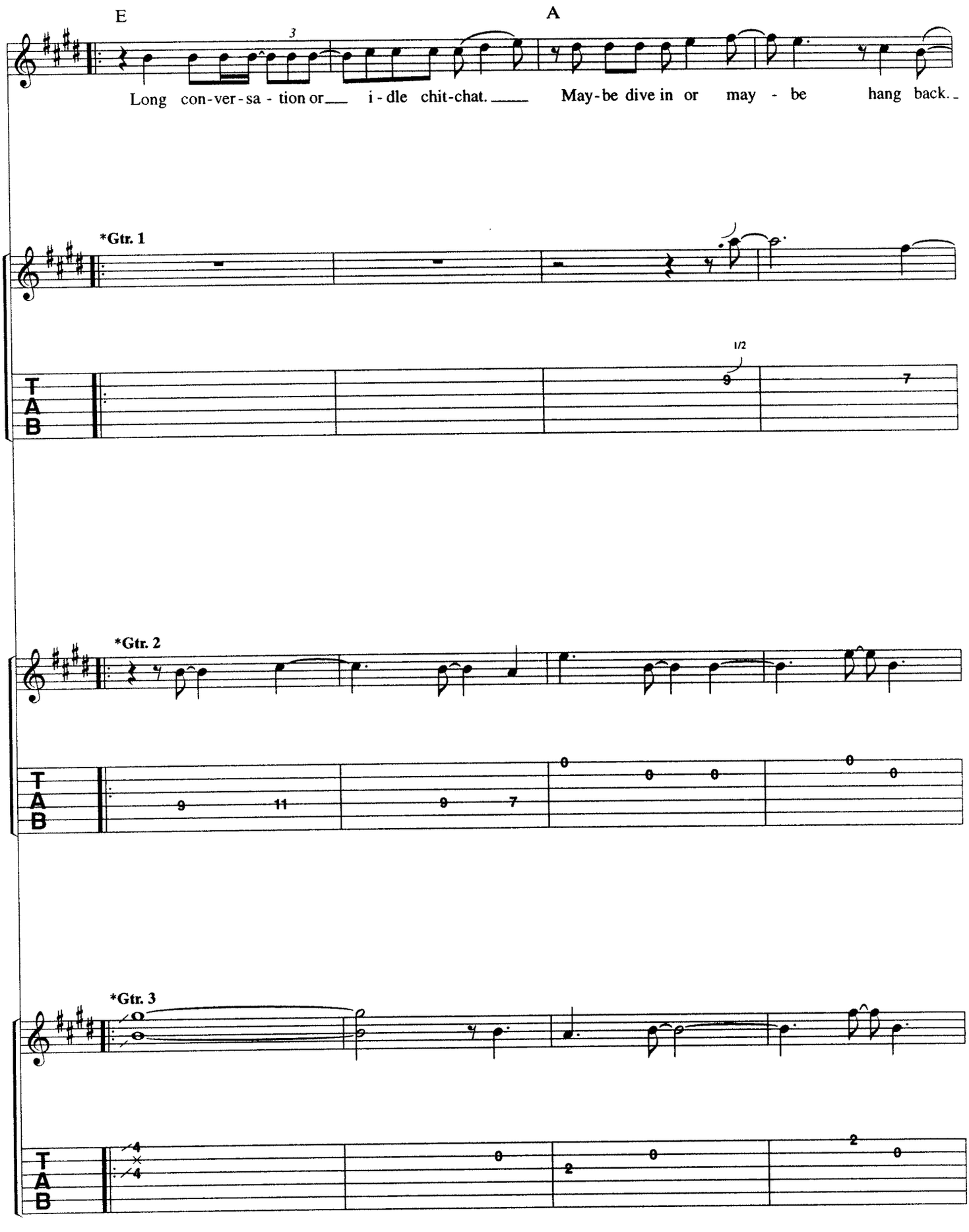
w/trem. bar

w/volume pedal

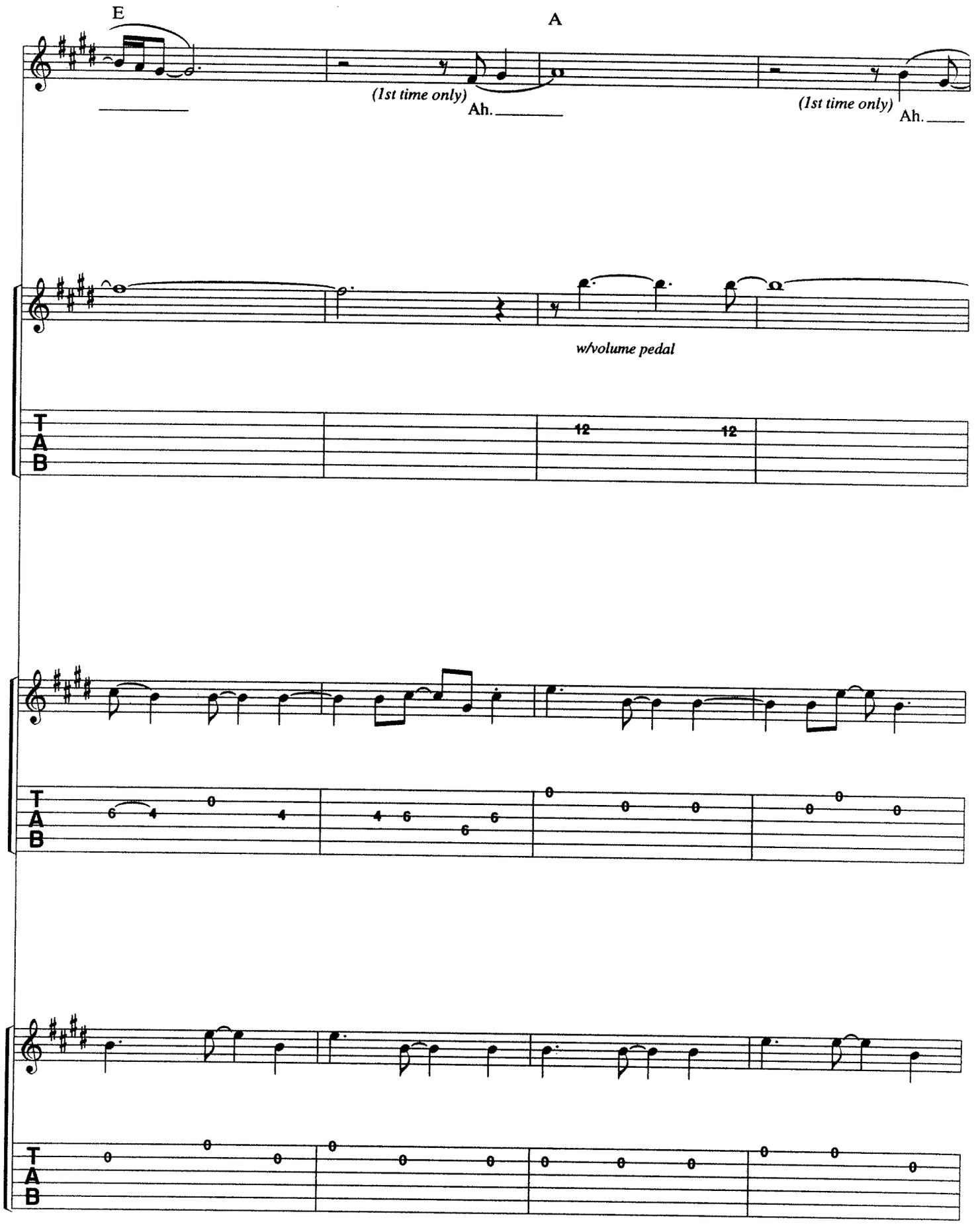

E
A
Our heart - beat.
8va - -
harm. - -
hold - -
T
A
B

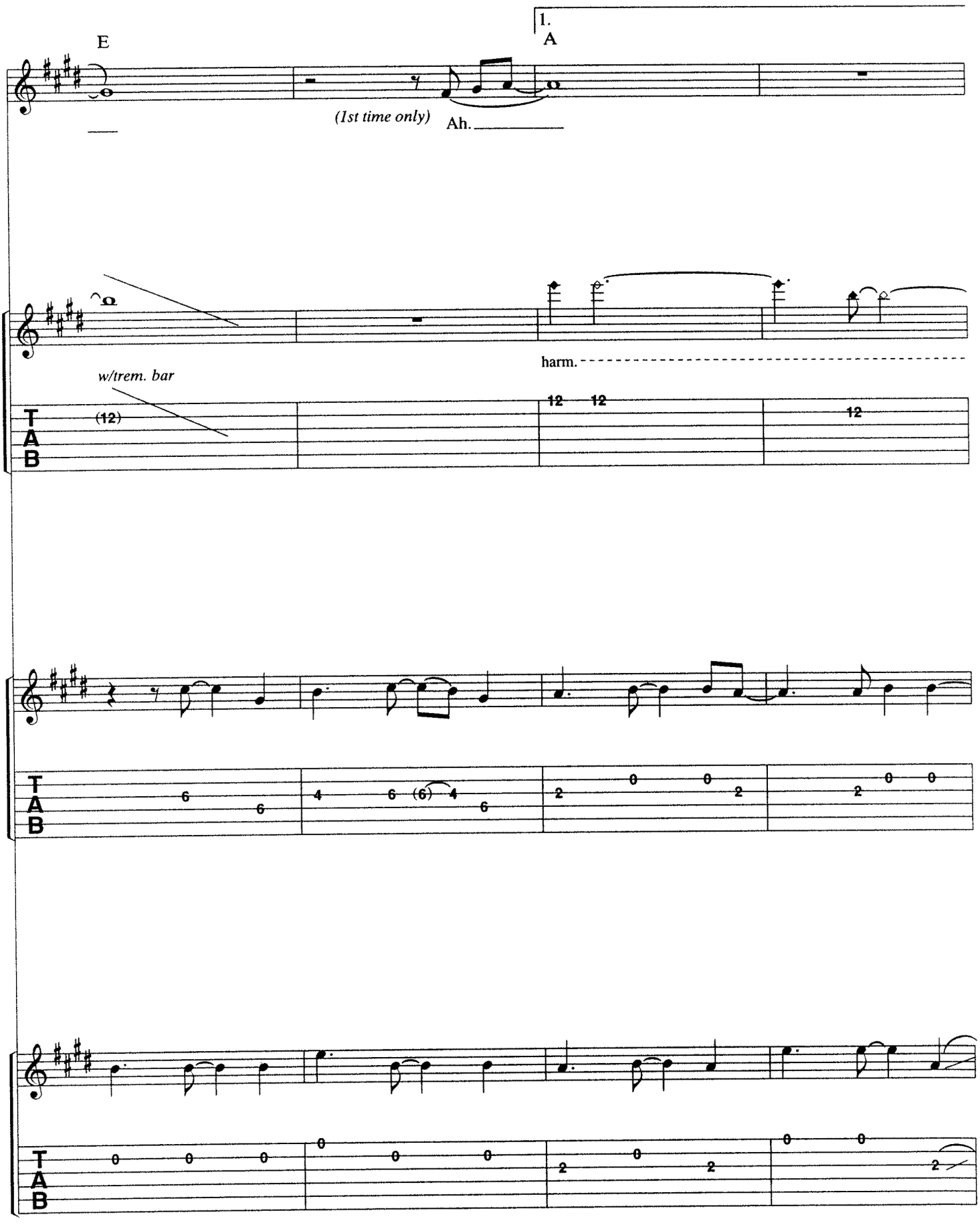

E
A
(8va)
w/trem. bar
-1/2
-1/2
hold

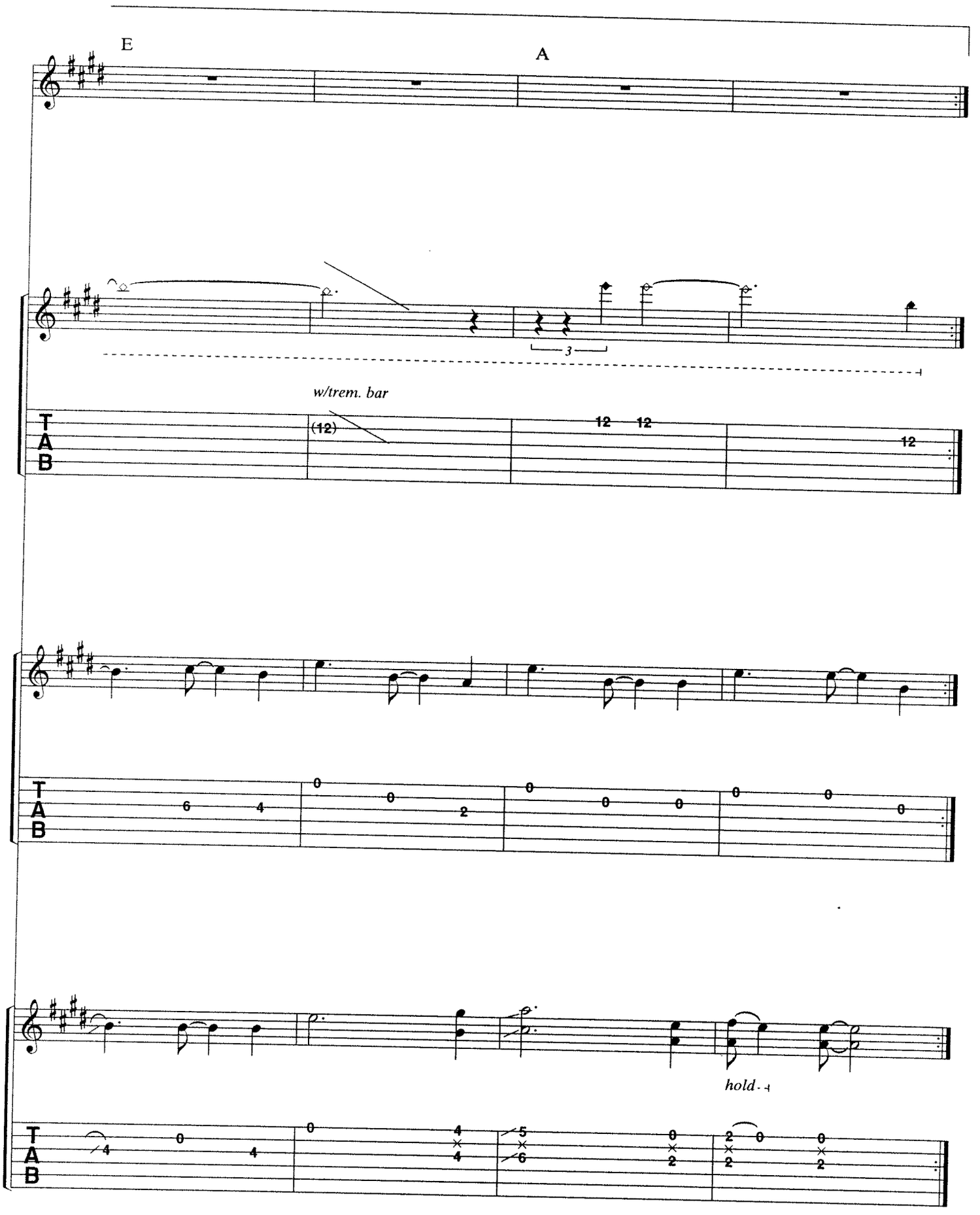
Outro:

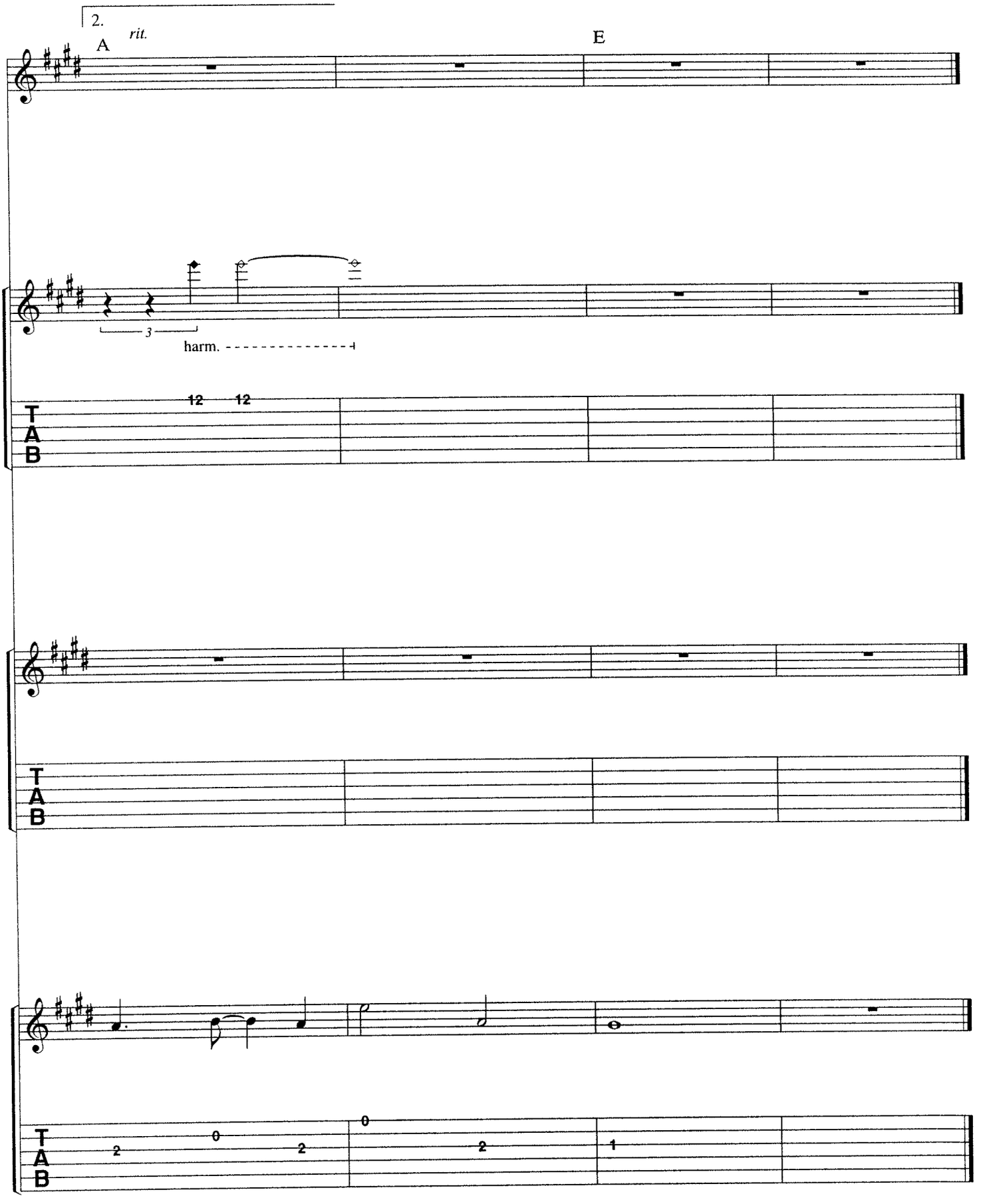


*Gtrs. 1, 2, & 3 simile 2nd time.


E
A
(1st time only)
Ah.
(1st time only)
Ah.
w/volume pedal
T
A
B


E
1.
A
(1st time only)
Ah.
harm.
w/trem. bar
(12)
12 12
12
T
A
B


E
A
3
w/trem. bar
(12)
12 12
12
hold


2.
A
rit.
E
3
harm.
T
A
B
12 12
T
A
B
T
A
B
2 0 2
0
2
1

FIREWORKS

Gtrs. 2* & 3 are tuned to open G:
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

*Gtr. 2 is capoed at the 5th fret.

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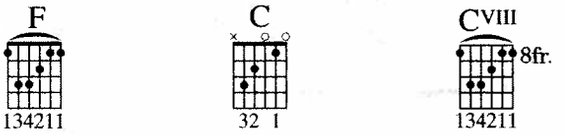
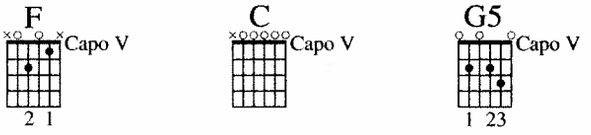
THE TRAGICALLY HIP

Gtr. 1 Chords:

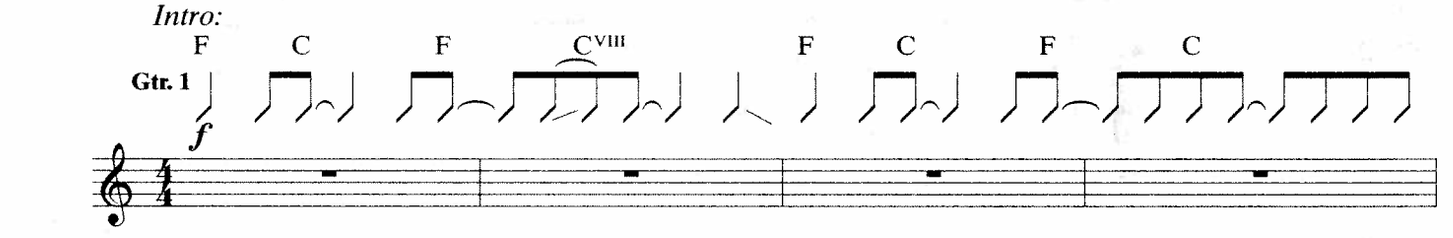


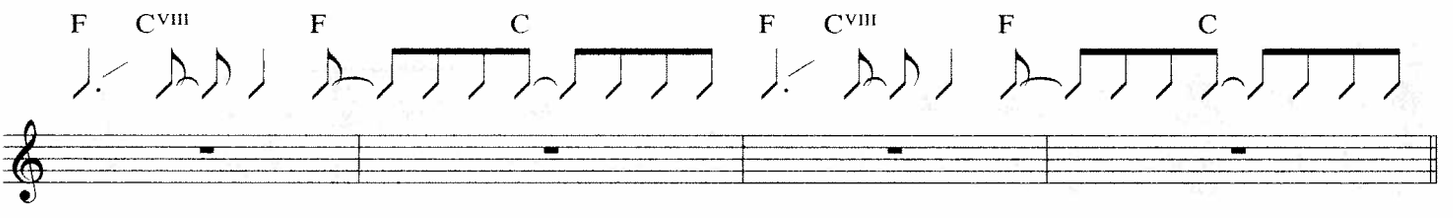
Gtr. 2 Chords:



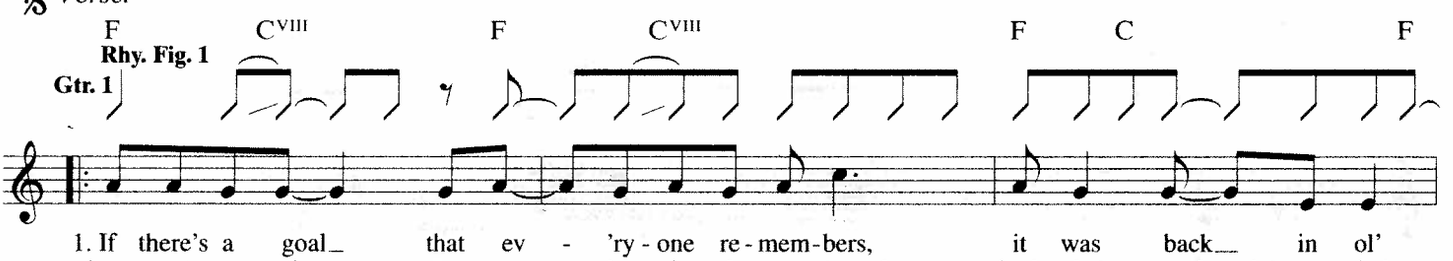
Moderately fast ♩ = 156

Intro:



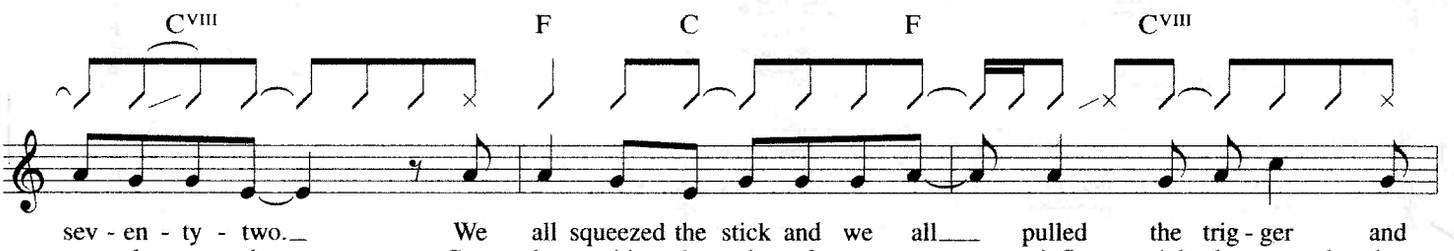


𝄋 *Verse:*



1. If there's a goal_ that ev - 'ry - one re - mem - bers, it was back__ in ol'
hung out to - geth - er ev - 'ry sin - gle mo - ment 'cause that's what we thought mar - ried

3. *See additional lyrics*



sev - en - ty - two._ We all squeezed the stick and we all___ pulled the trig - ger and
peo - ple do.___ Com - plete with the grip of ar - ti - fi - cial cha - os and be -

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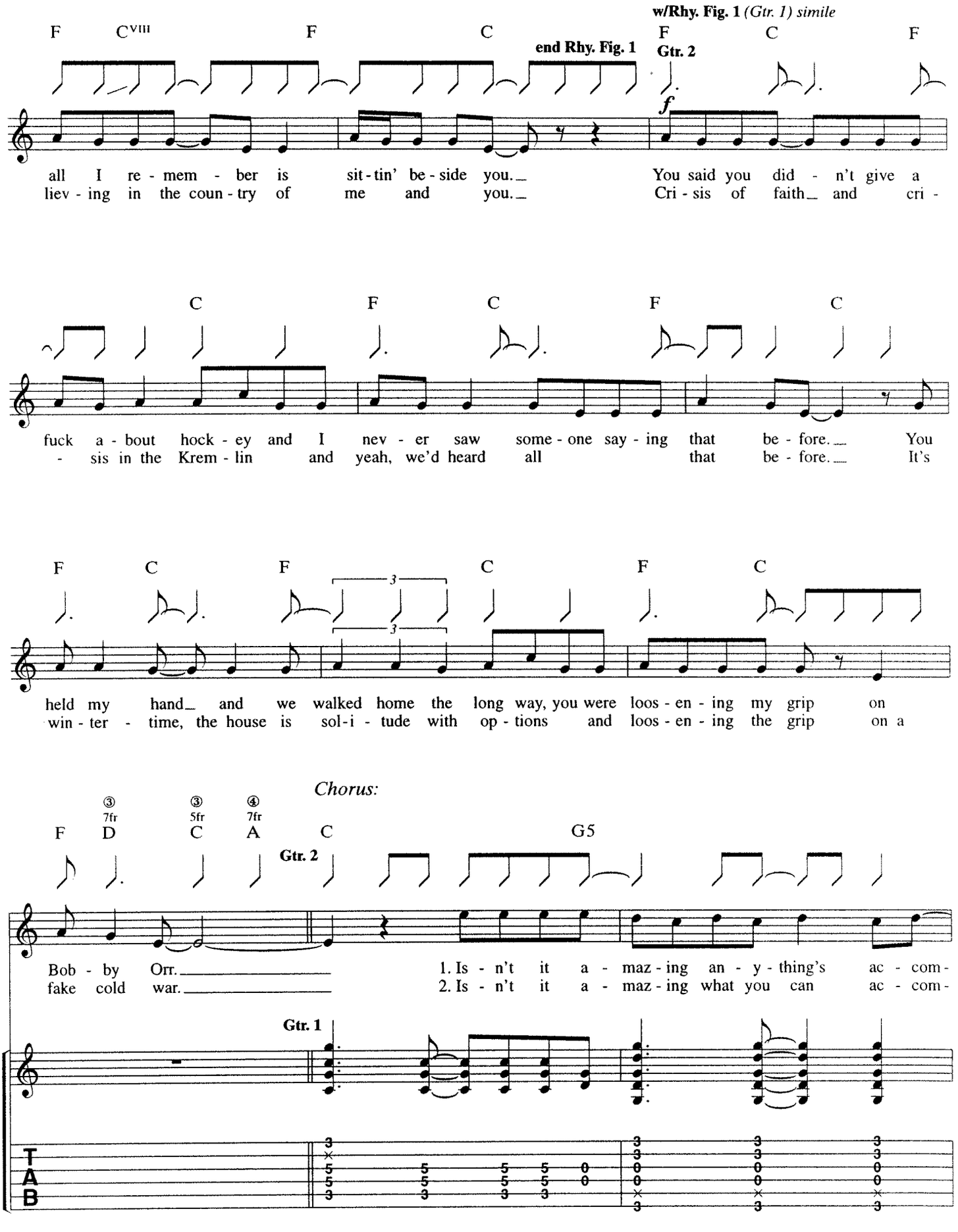
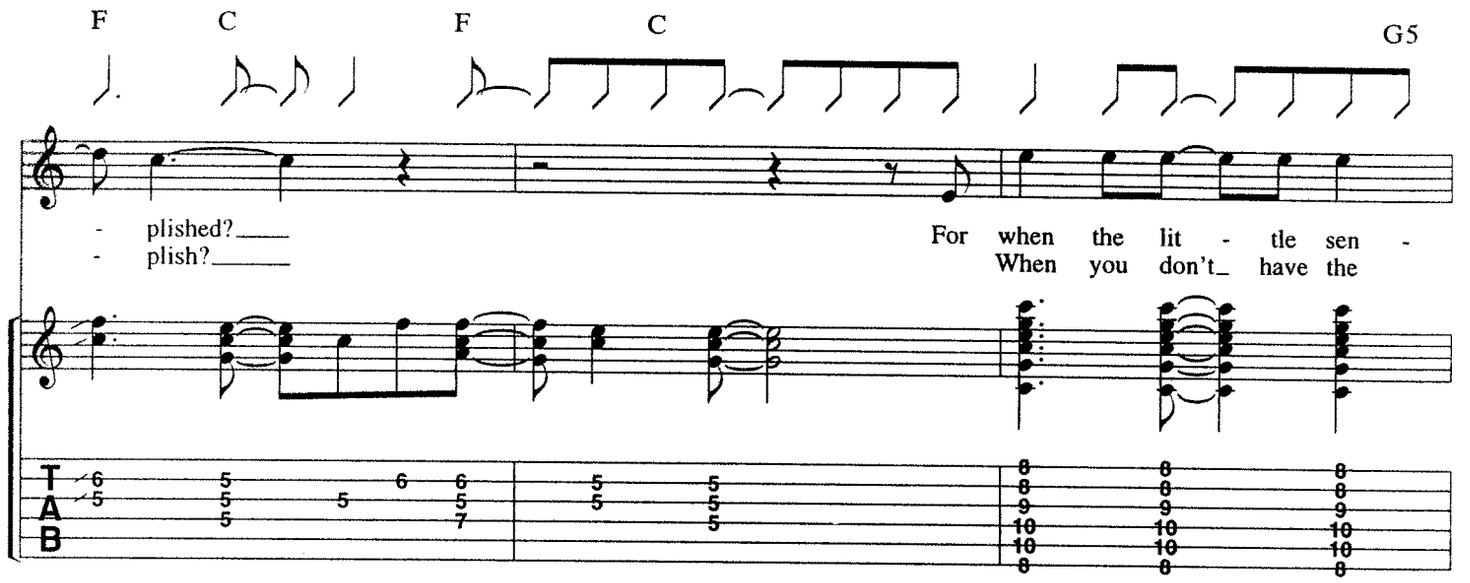
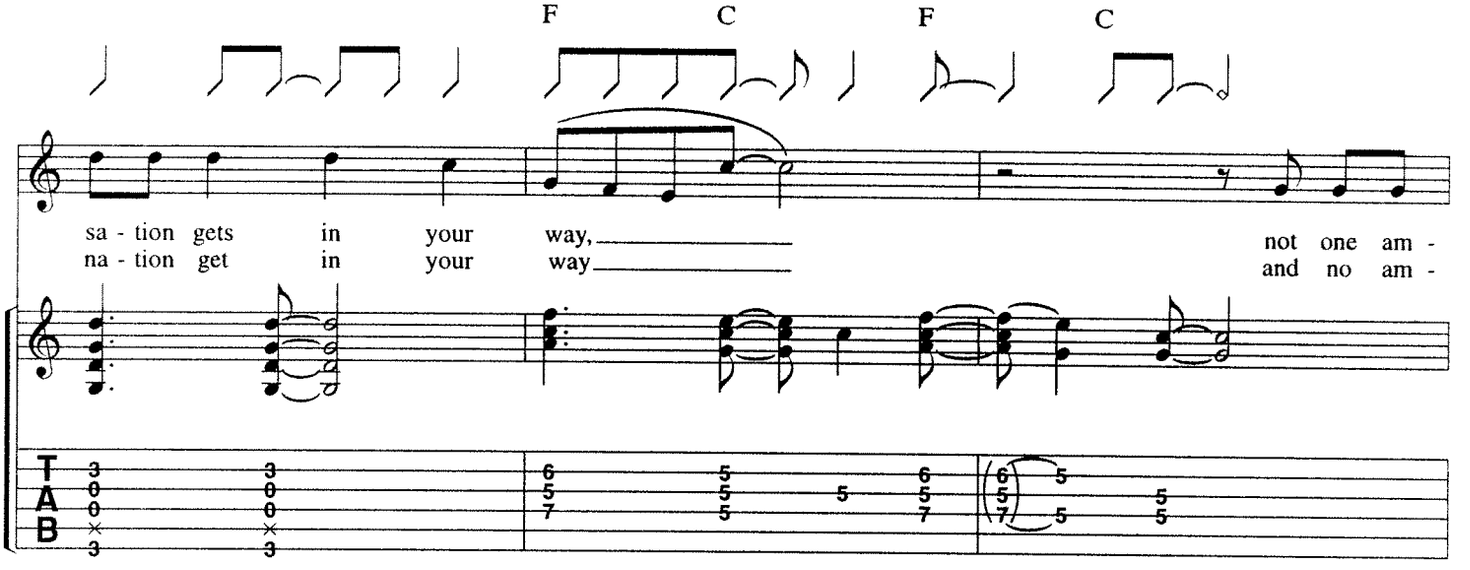
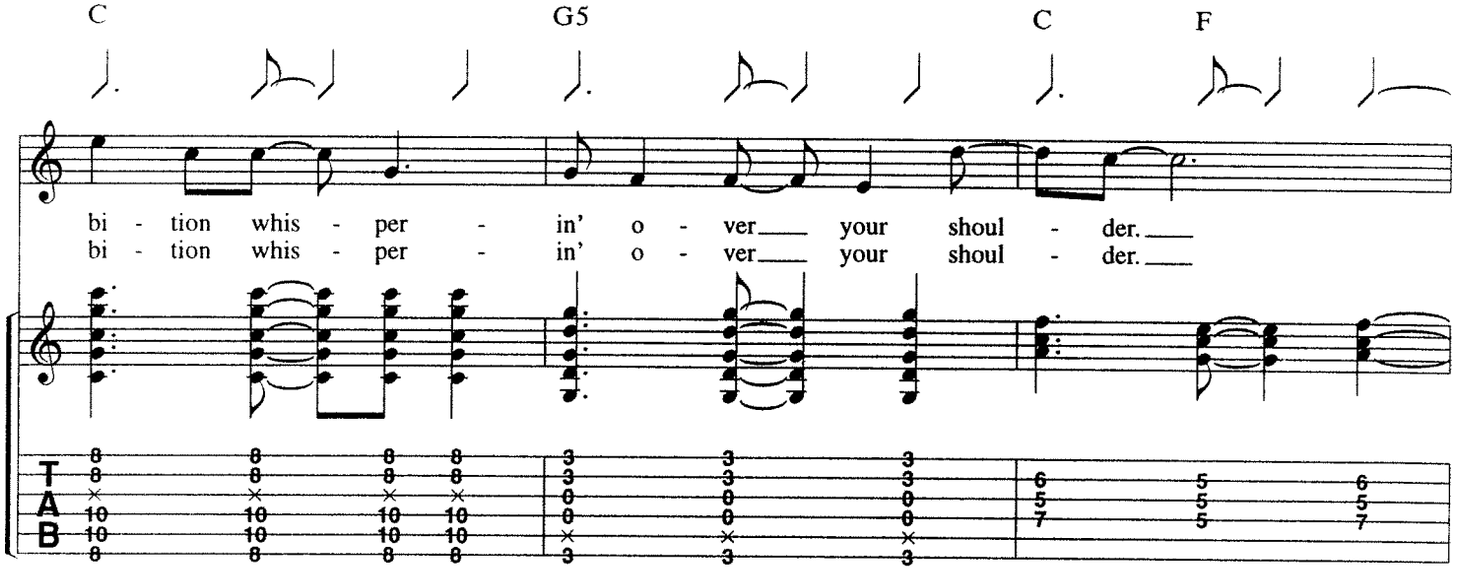
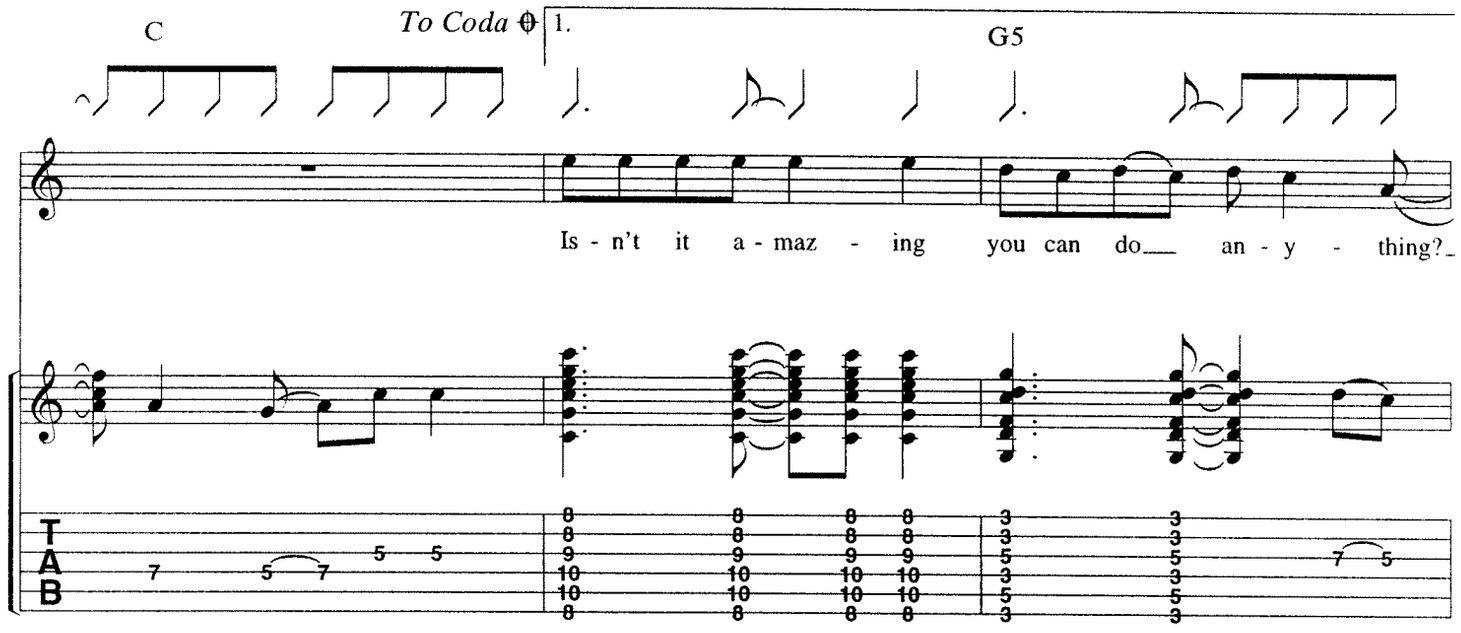

w/Rhy. Fig. 1 (Gtr. 1) simile
F C VIII F C
end Rhy. Fig. 1
F C F
Gtr. 2
f
all I re - mem - ber is sit - tin' be - side you.
liev - ing in the coun - try of me and you.
You said you did - n't give a
Cri - sis of faith and cri -
C F C F C
fuck a - bout hock - ey and I nev - er saw some - one say - ing that be - fore. You
- sis in the Krem - lin and yeah, we'd heard all that be - fore. It's
F C F C F C
held my hand and we walked home the long way, you were loos - en - ing my grip on
win - ter - time, the house is sol - i - tude with op - tions and loos - en - ing the grip on a
Chorus:
③ 7fr ③ 5fr ④ 7fr
F D C A C G5
Gtr. 2
Bob - by Orr.
fake cold war.
1. Is - n't it a - maz - ing an - y - thing's ac - com -
2. Is - n't it a - maz - ing what you can ac - com -
Gtr. 1
T A B

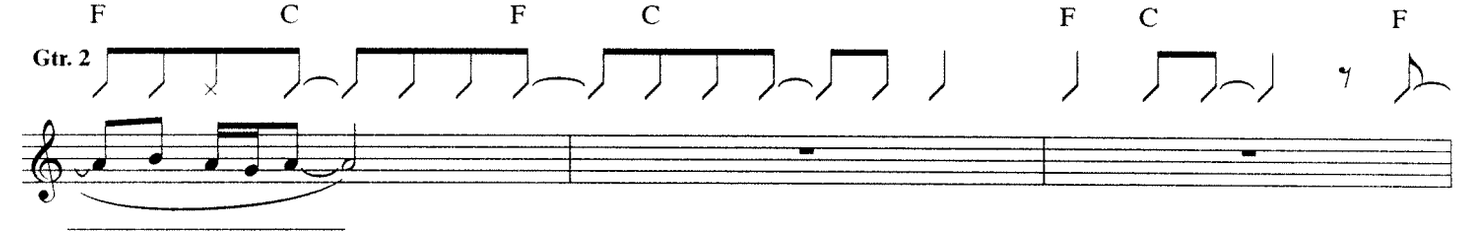

F C F C G5
- plished?
- plish?
For when the lit - tle sen -
When you don't have the
T A B

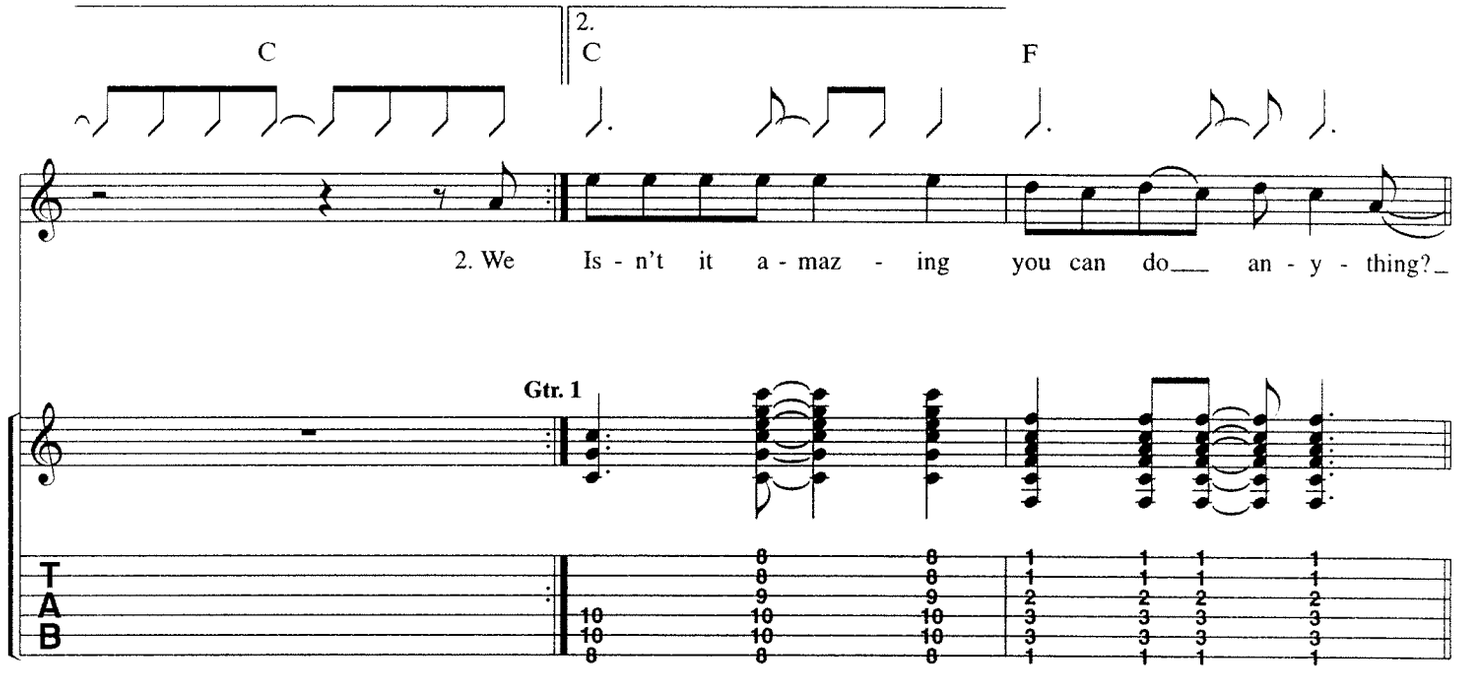

F C F C
sa - tion gets in your way,
na - tion get in your way
not one am -
and no am -
T A B


C G5 C F
bi - tion whis - per - in' o - ver your shoul - der.
bi - tion whis - per - in' o - ver your shoul - der.
T A B



w/Rhy. Fig. 1 *(Gtr. 1) 1st 4 bars, simile*





Bridge:

G5

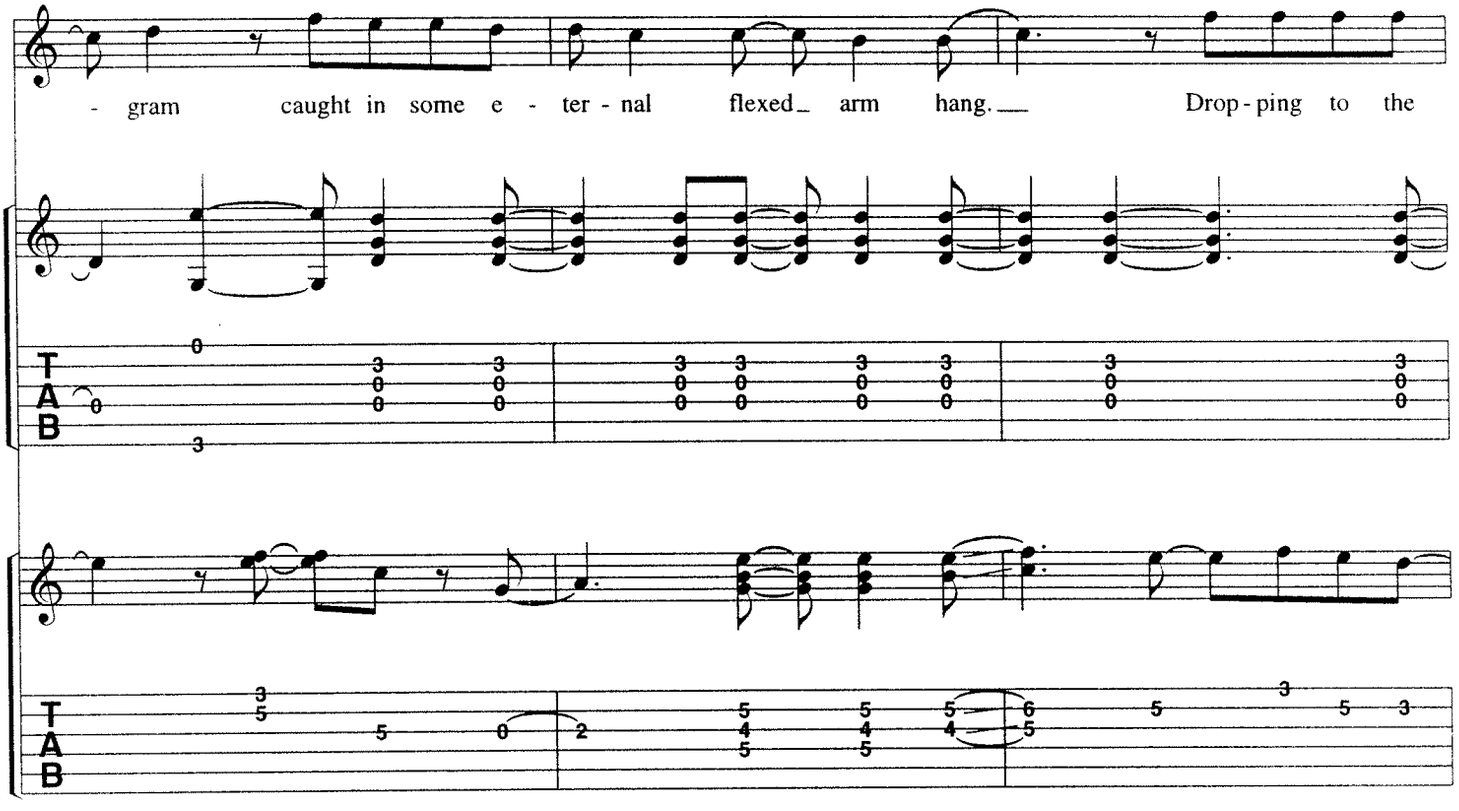
Gtr. 1

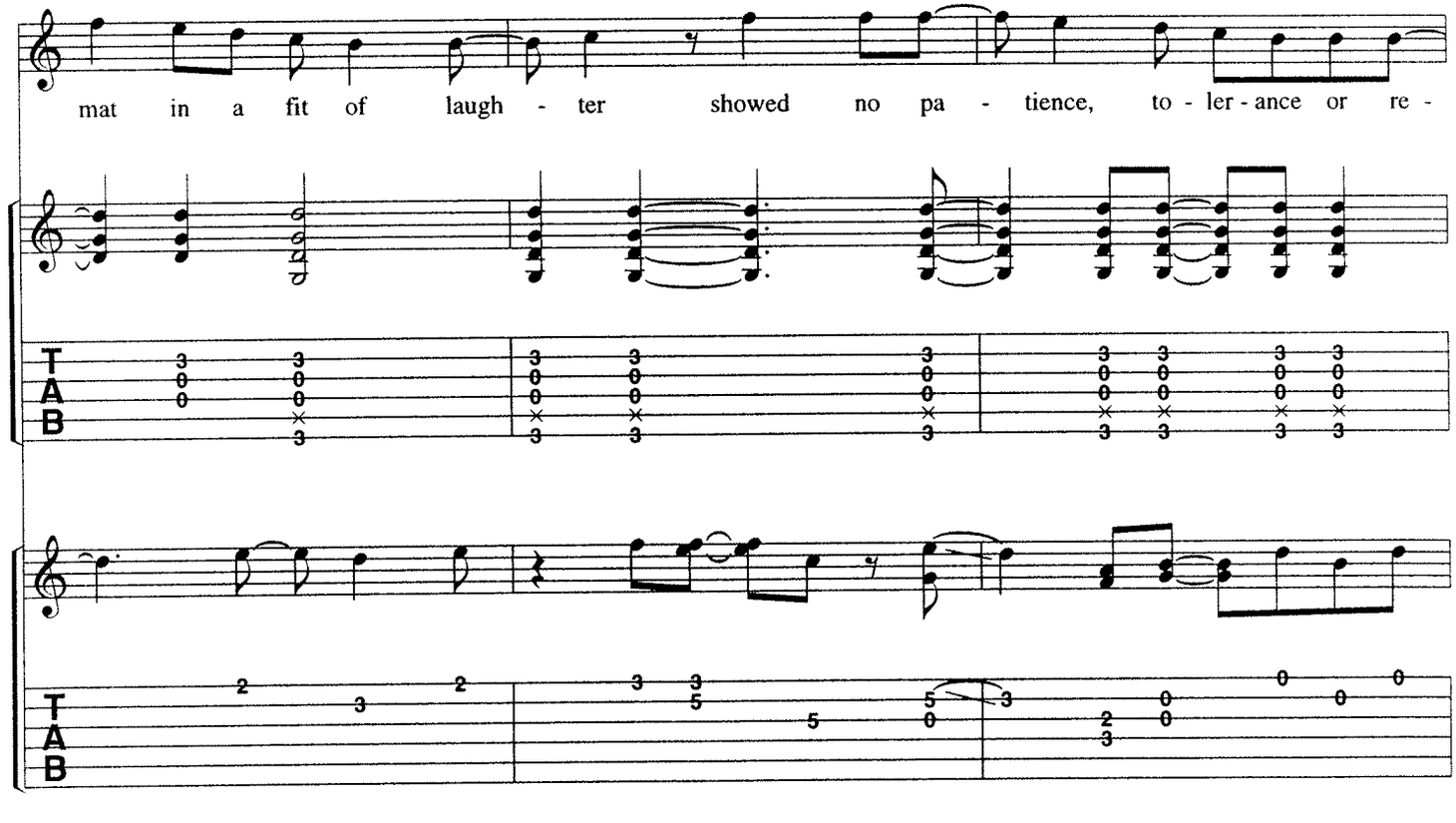
hold throughout section

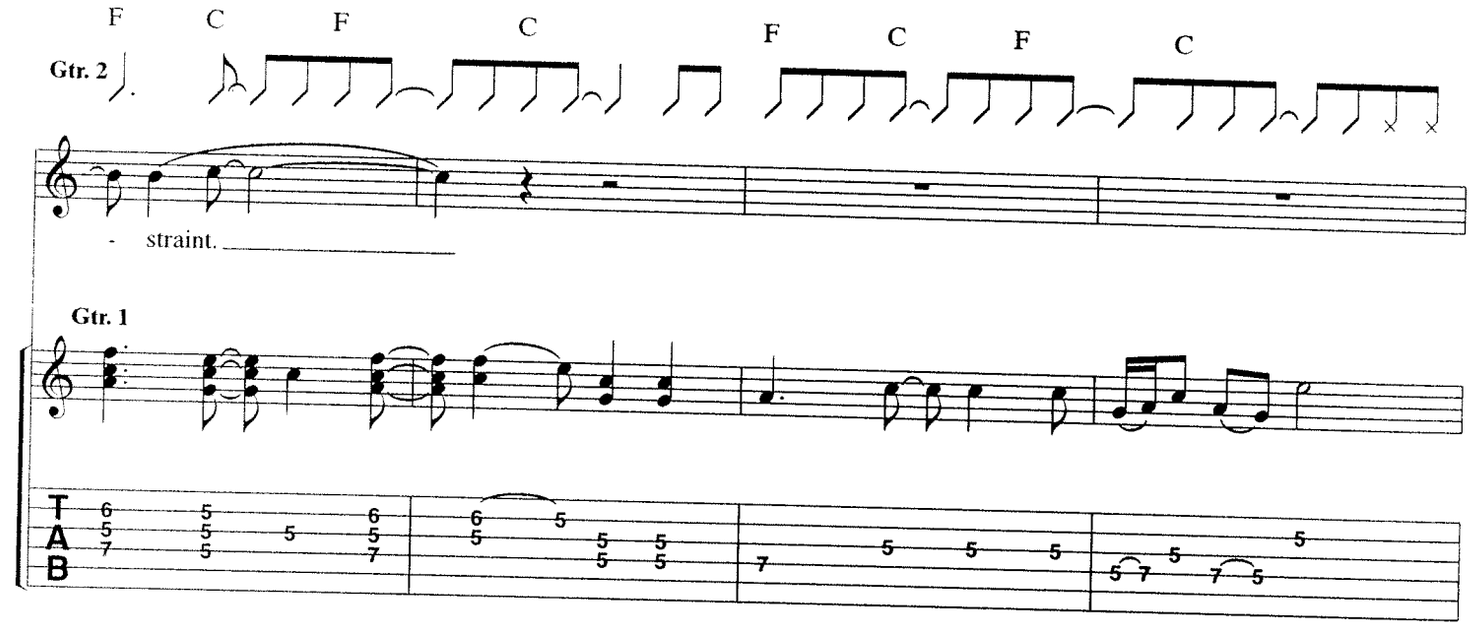
Gtr. 3

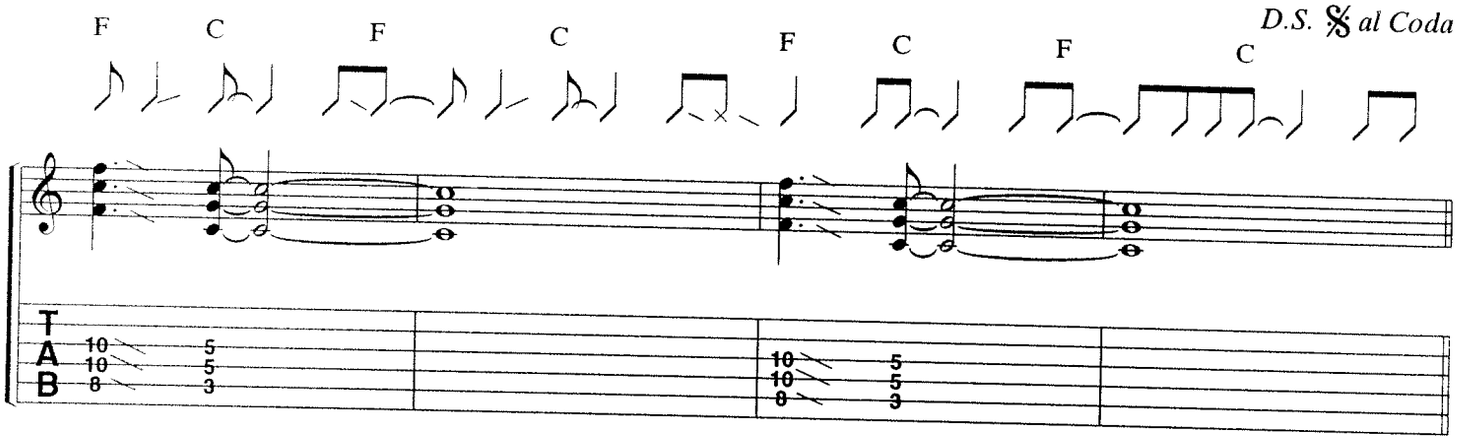
hold throughout section

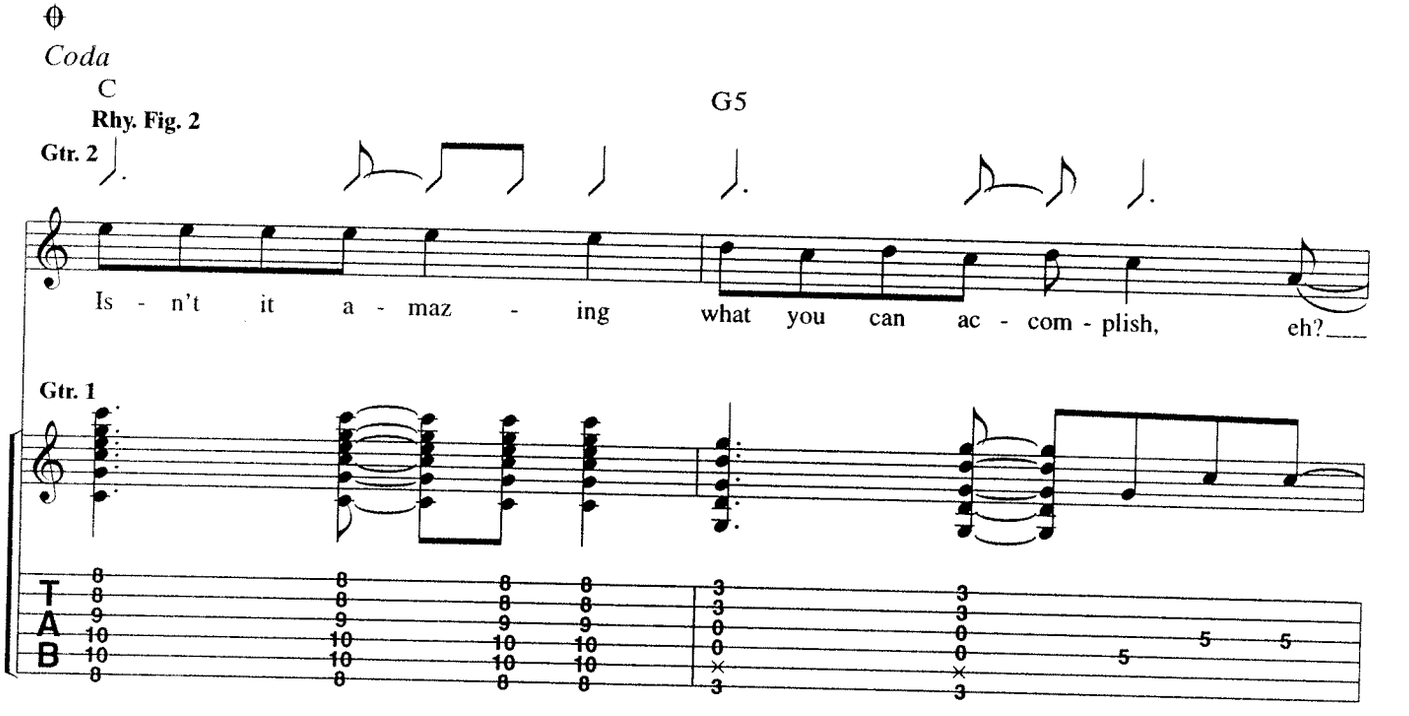
Next to your com - rades in the na - tion - al fit - ness pro -

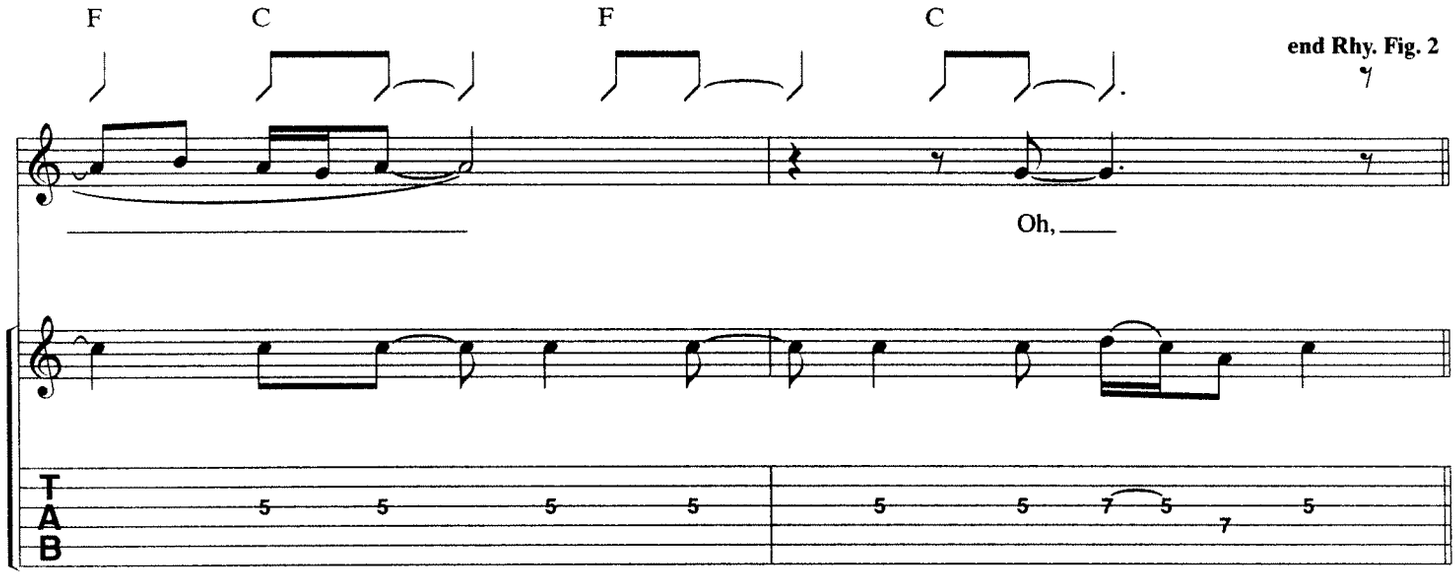

- gram caught in some e - ter - nal flexed_ arm hang.__ Drop - ping to the
T
A
B


mat in a fit of laugh - ter showed no pa - tience, to - ler - ance or re -
T
A
B

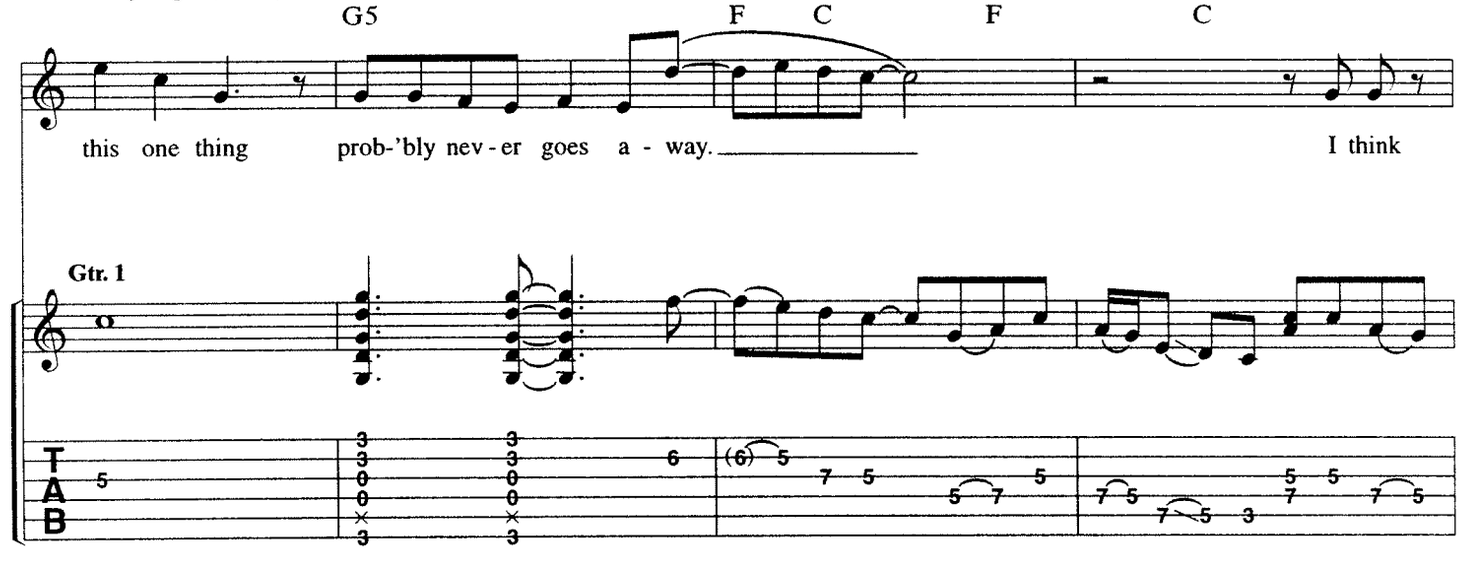

F C F C F C F C
Gtr. 2
- straint.
Gtr. 1
T A B

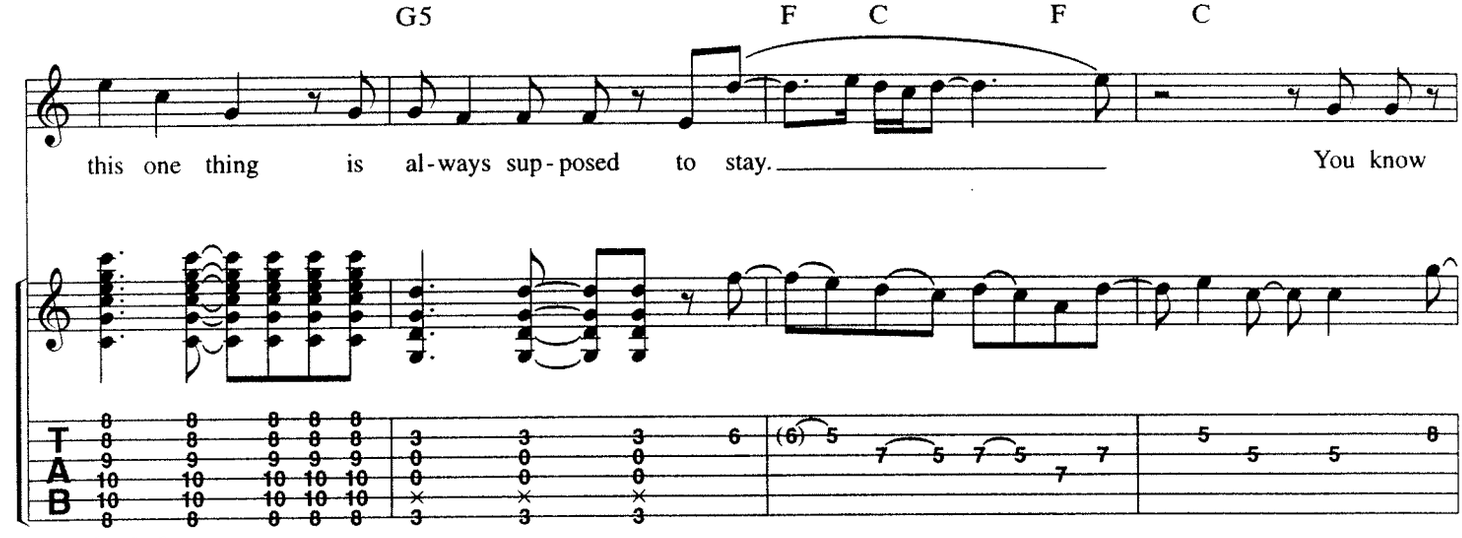

F C F C F C F C
D.S. 𝄋 al Coda
T A B

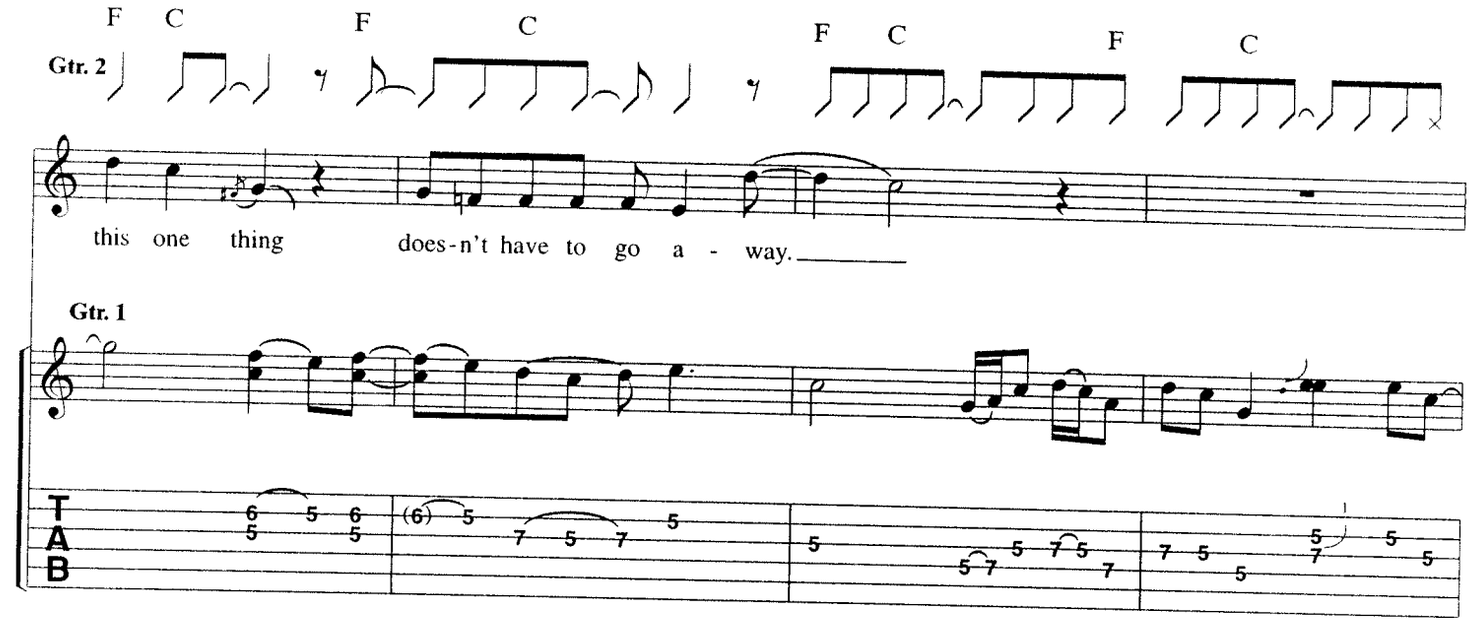

𝄌
Coda
C
G5
Rhy. Fig. 2
Gtr. 2
Is - n't it a - maz - ing what you can ac - com - plish, eh?
Gtr. 1
T A B

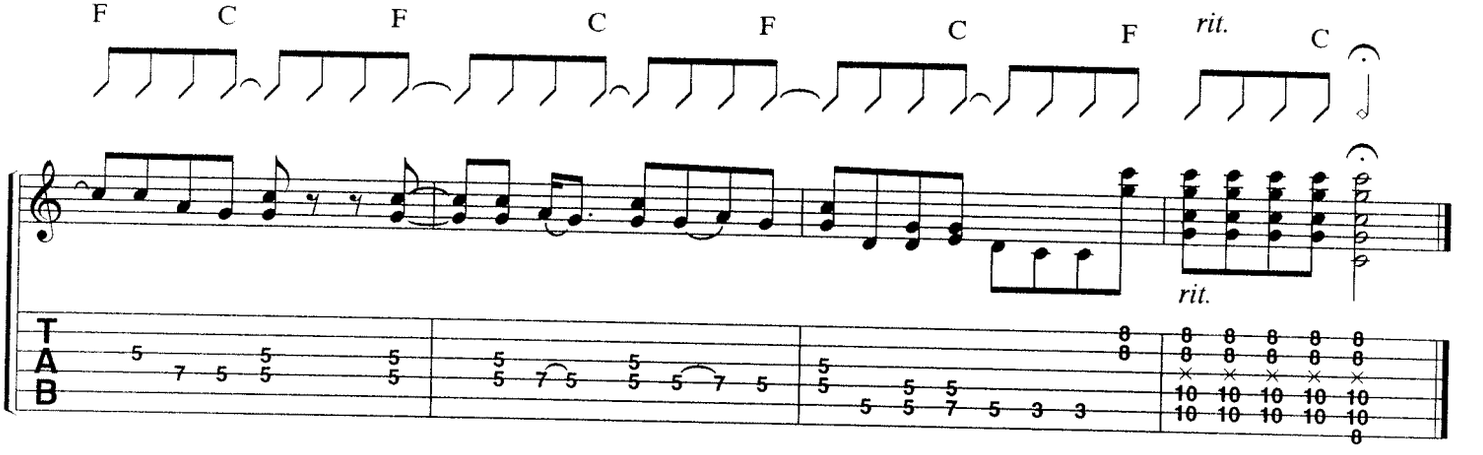


Outro:
w/Rhy. Fig. 2 *(Gtr. 2) 2 times*









Verse 3:
Fireworks exploding in the distance, temporary towers soar.
Fireworks emulating heaven till there're no stars anymore.
Fireworks aiming straight at heaven, temporary towers soar.
Till there are no stars anymore.

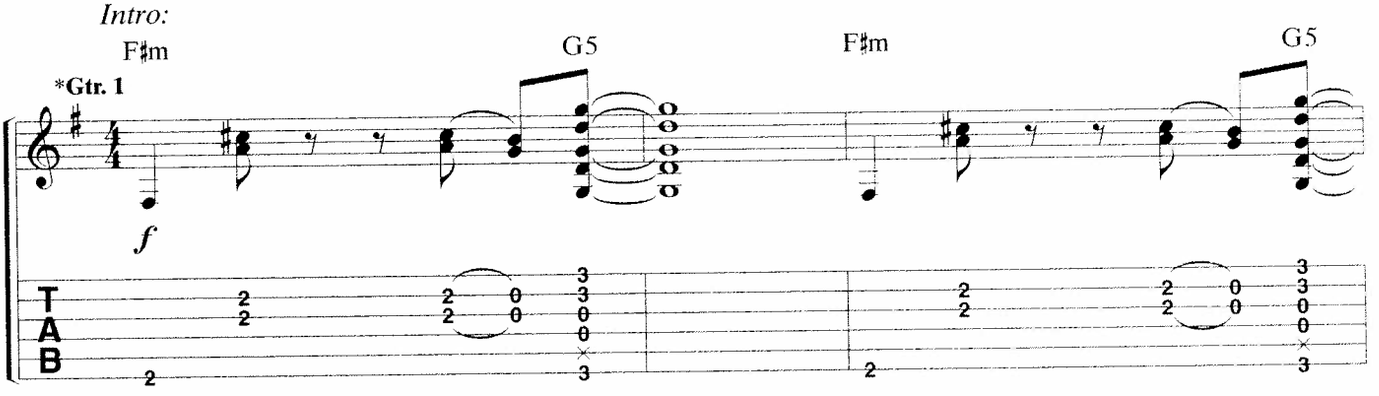
Chorus:
Isn't it amazing what you can accomplish
When the little sensation gets in your way?
No ambition whisperin' over your shoulder.
Isn't it amazing what you can accomplish, eh?

MEMBERSHIP

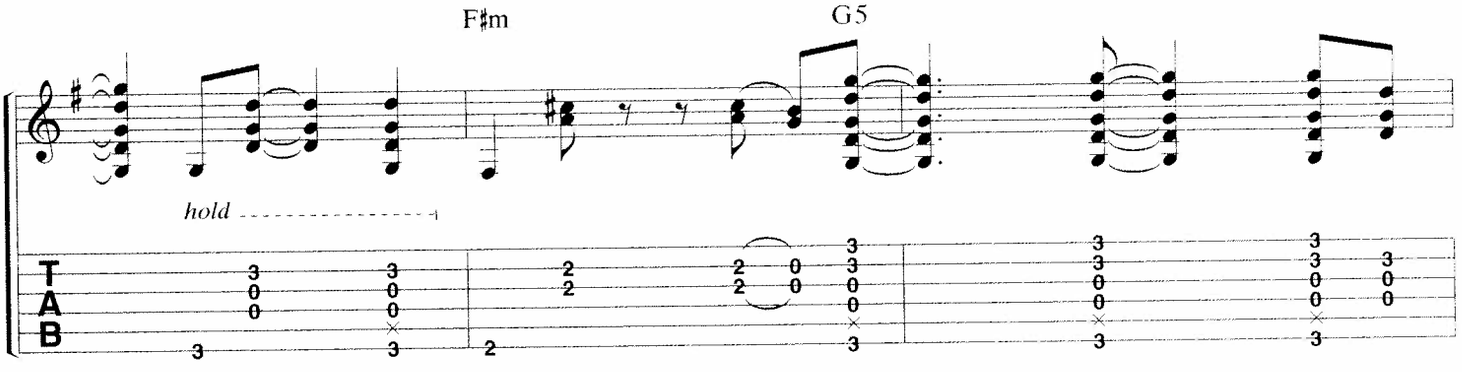
Words and Music by
THE TRAGICALLY HIP

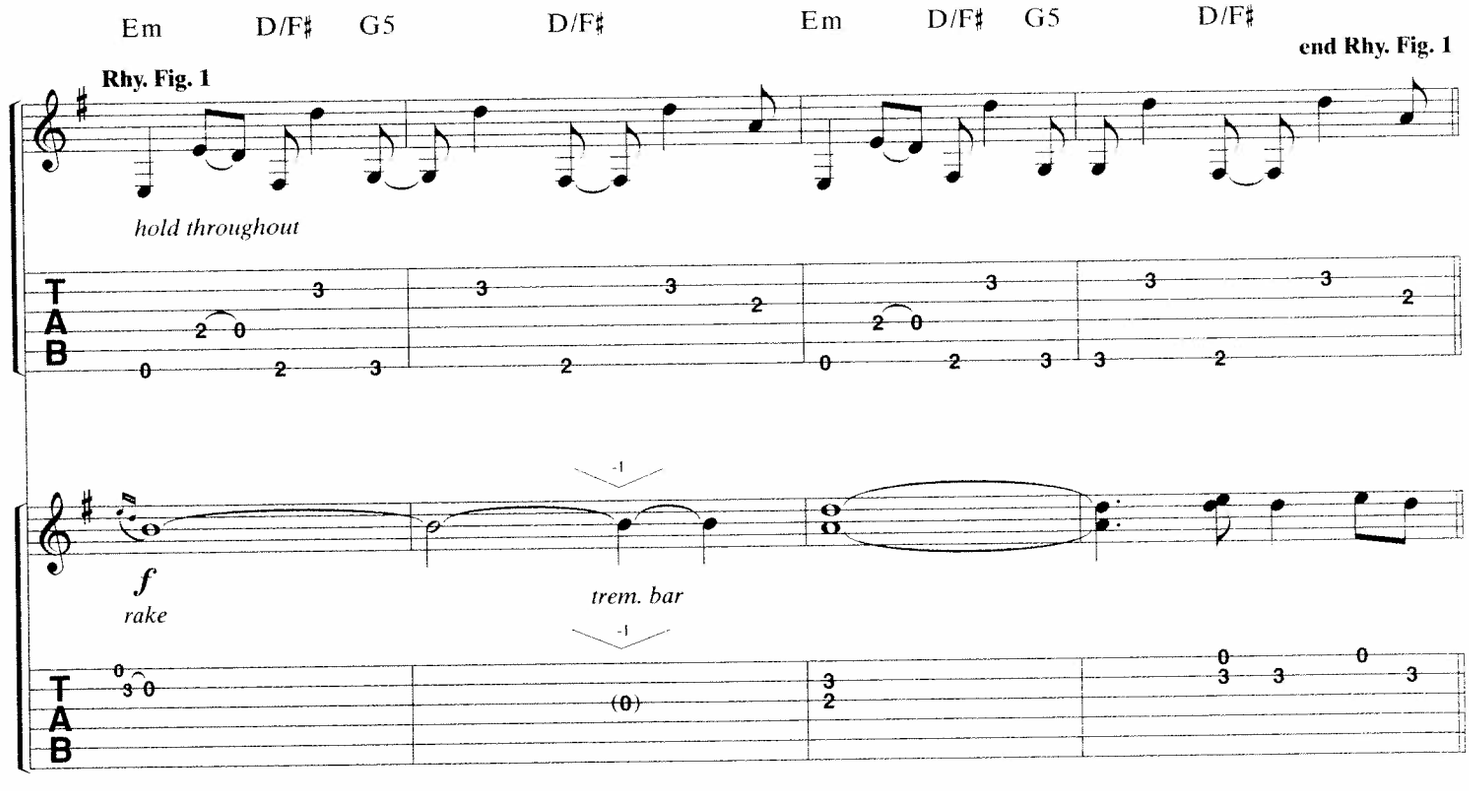
Moderately ♩ = 112

Intro:



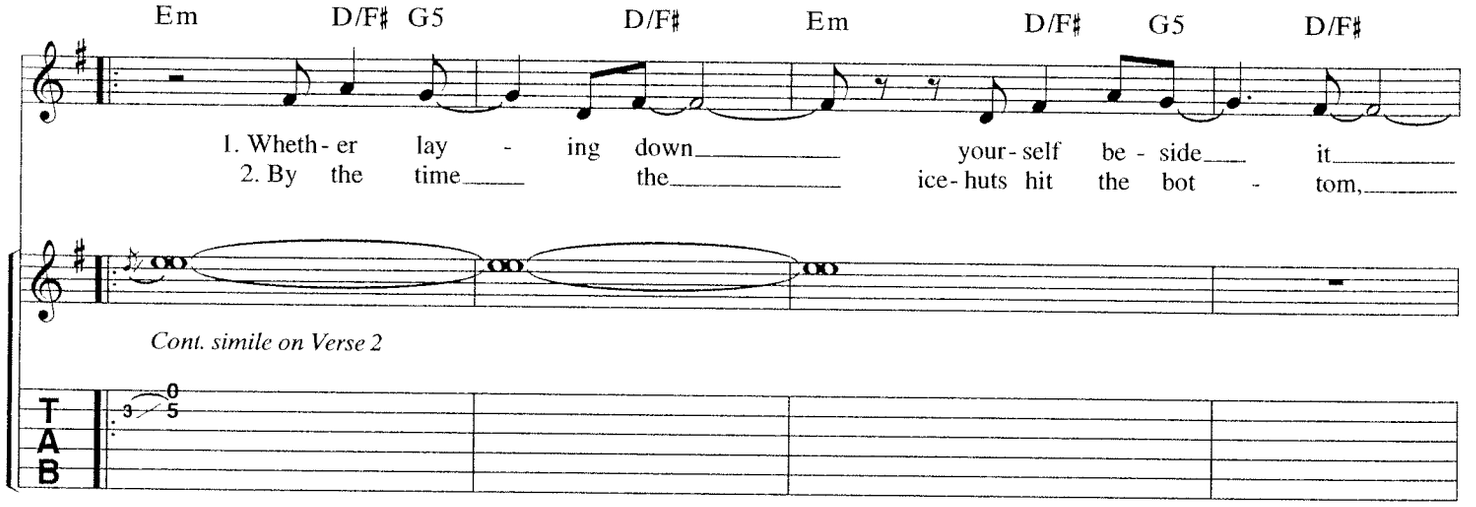
*Two gtrs. arr. for one.

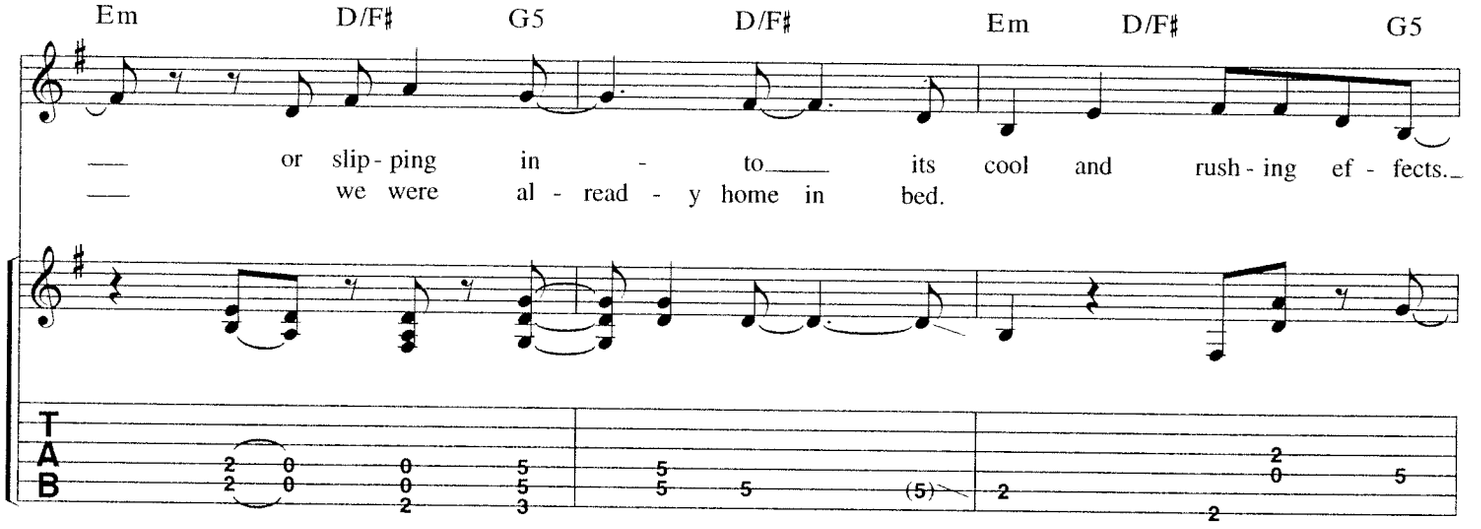


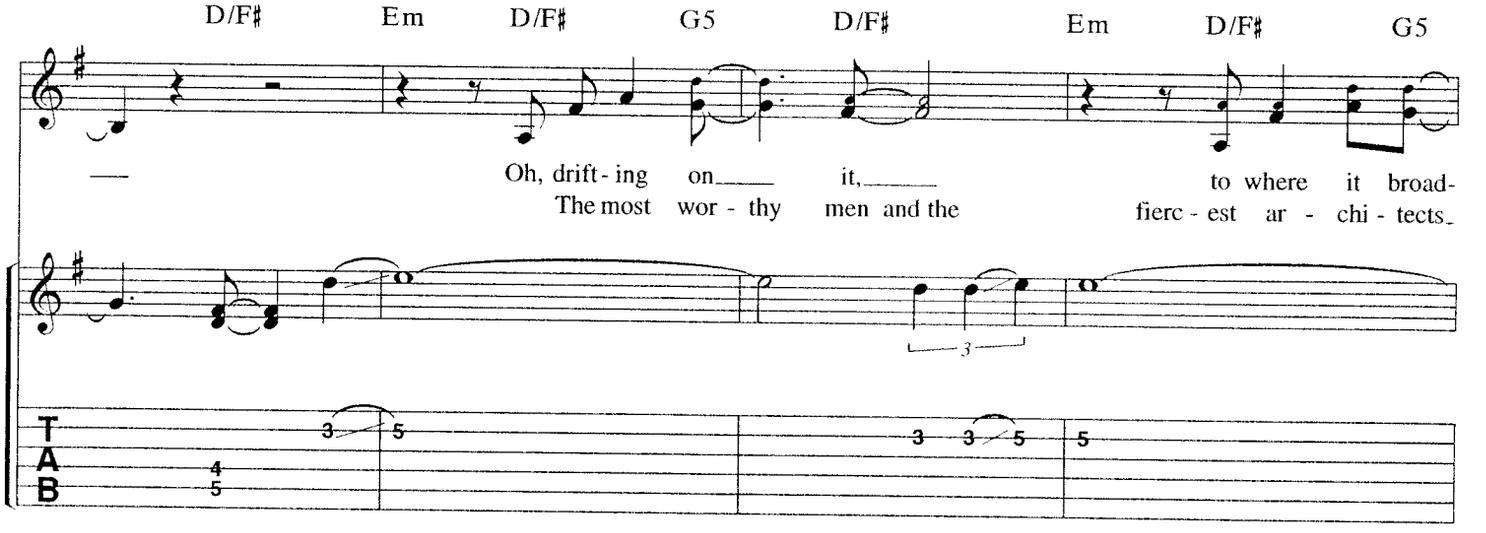


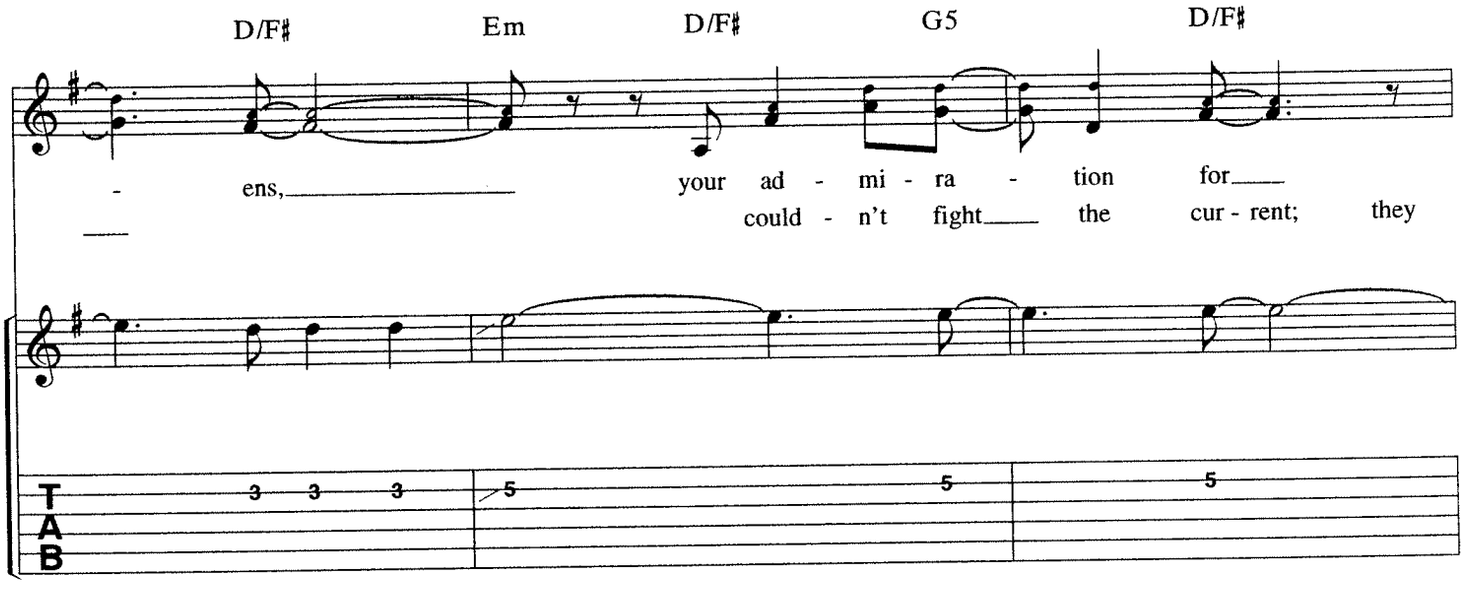
© 1998 wiener art, arte humane, dirty shorts, bhaji maker and ching music

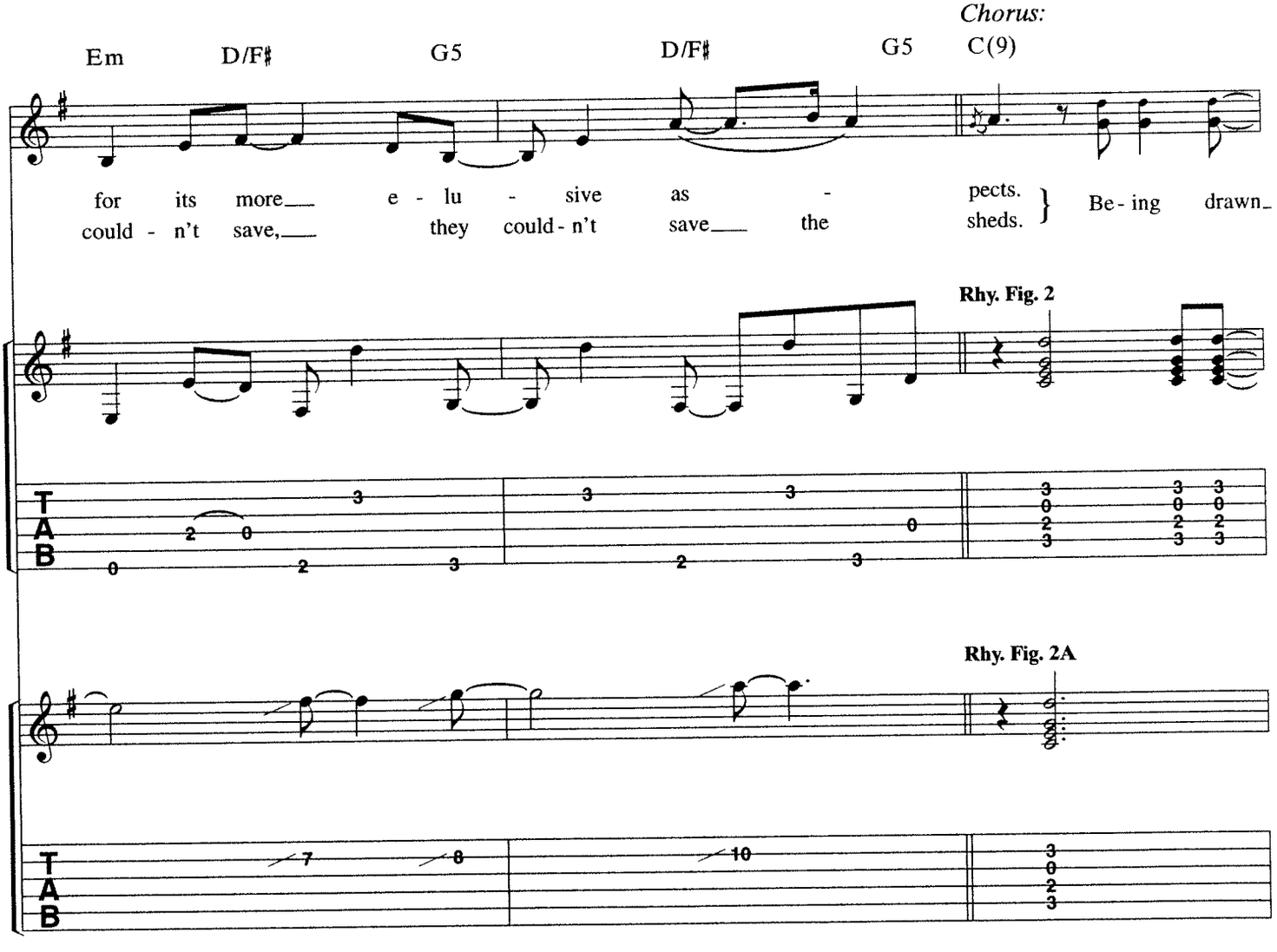
Verses 1 & 2:
w/Rhy. Fig. 1 *(Gtr. 1) 7 1/2 times*

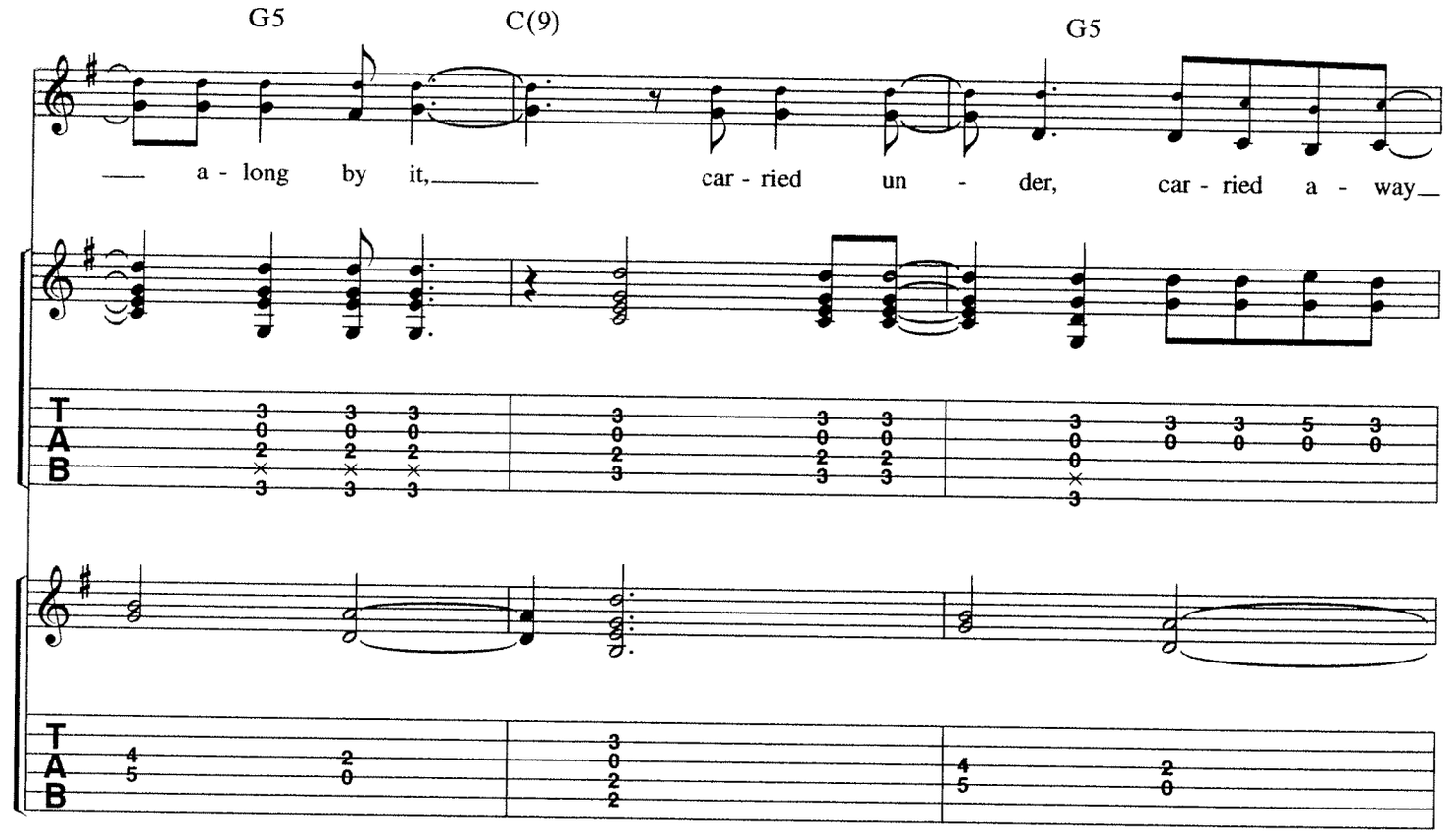


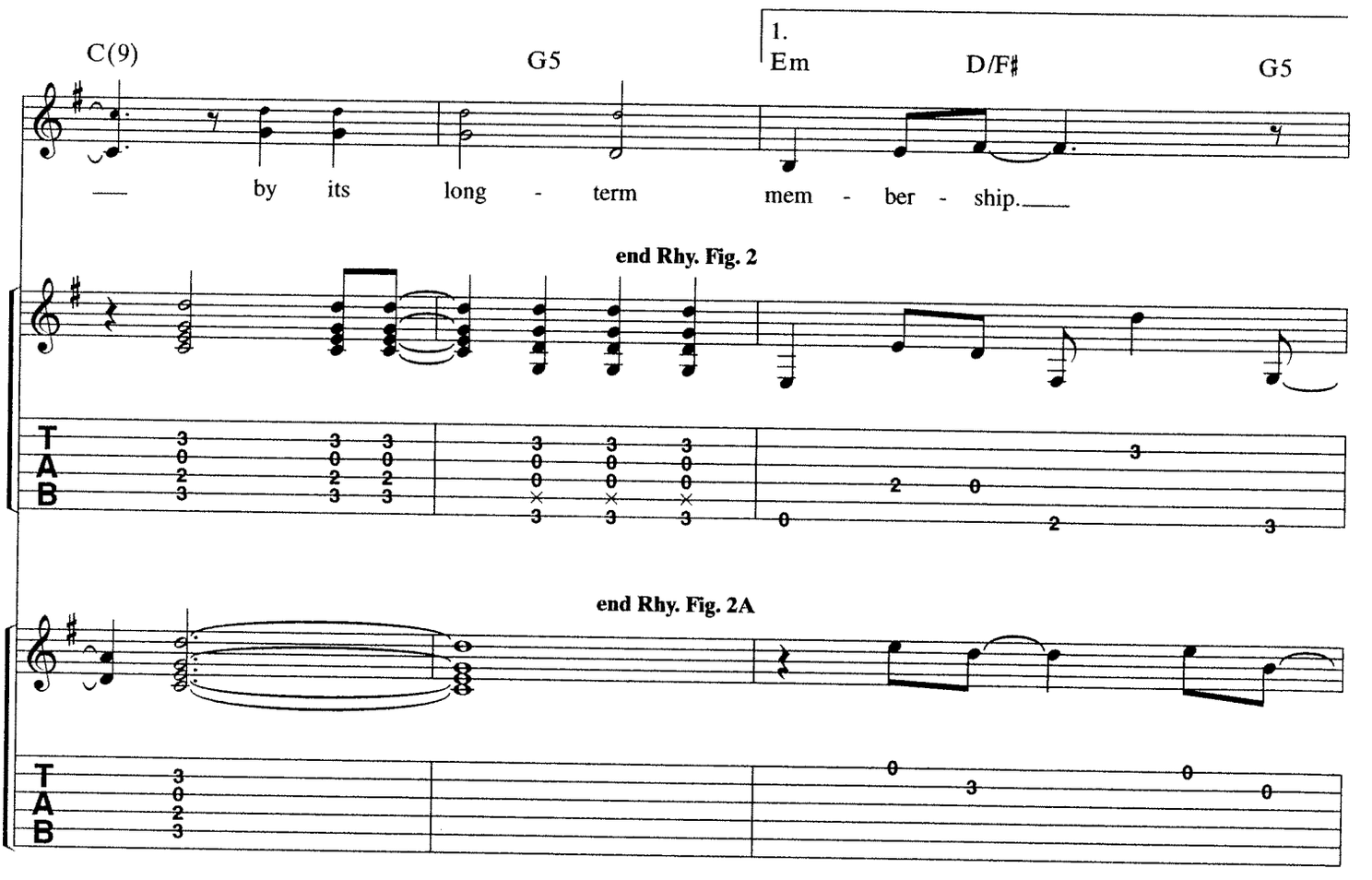


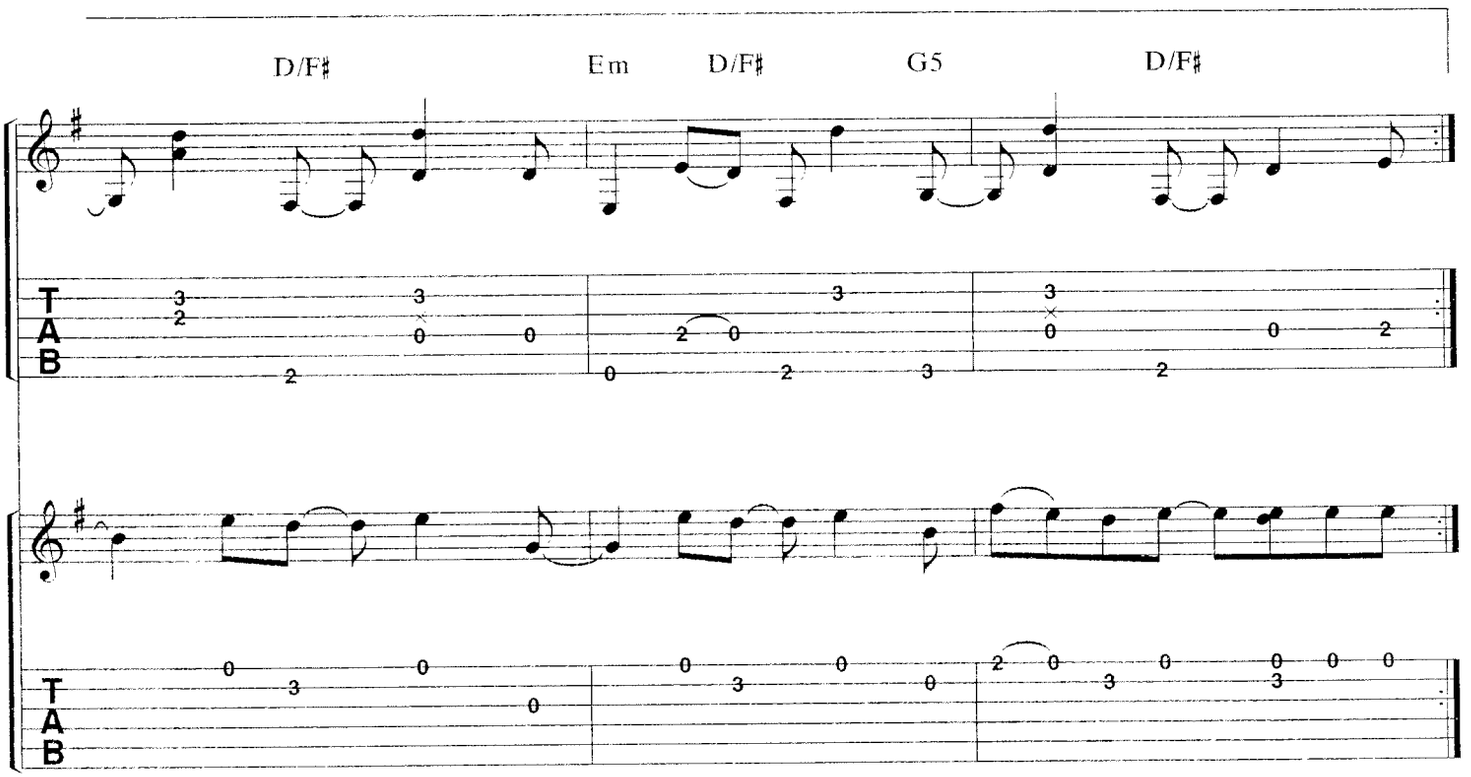


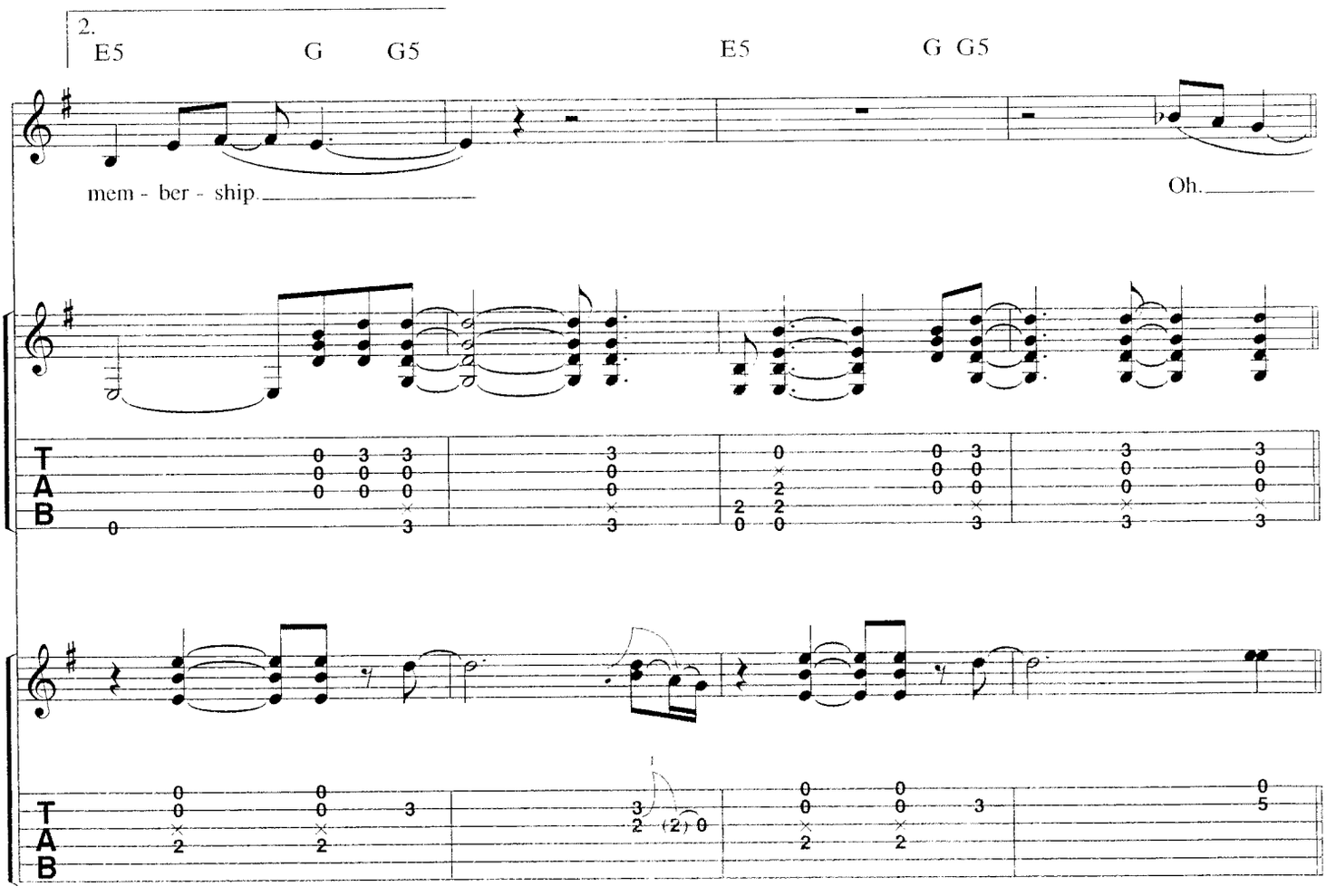

D/F♯
Em
D/F♯
G5
D/F♯
- ens,
your ad - mi - ra - tion for
could - n't fight the cur - rent; they
T
A
B


Chorus:
Em
D/F♯
G5
D/F♯
G5
C(9)
for its more e - lu - sive as - pects.
could - n't save, they could - n't save the sheds.
Be - ing drawn
Rhy. Fig. 2
Rhy. Fig. 2A
T
A
B

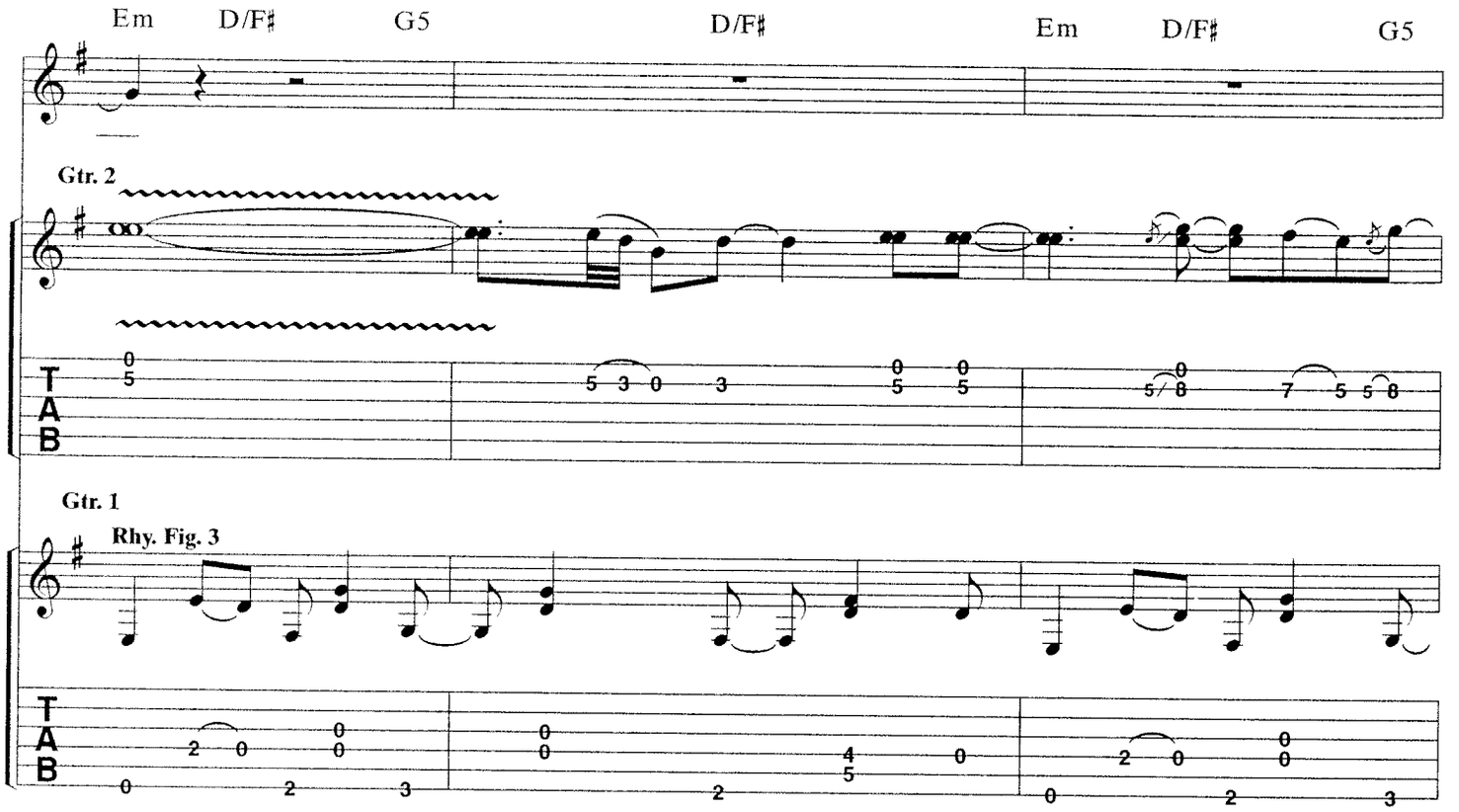

G5
C(9)
G5
— a - long by it,— car - ried un - der, car - ried a - way—
T
A
B


C(9)
G5
1.
Em
D/F♯
G5
— by its long - term mem - ber - ship.—
end Rhy. Fig. 2
end Rhy. Fig. 2A
T
A
B


D/F♯
Em
D/F♯
G5
D/F♯
T
A
B

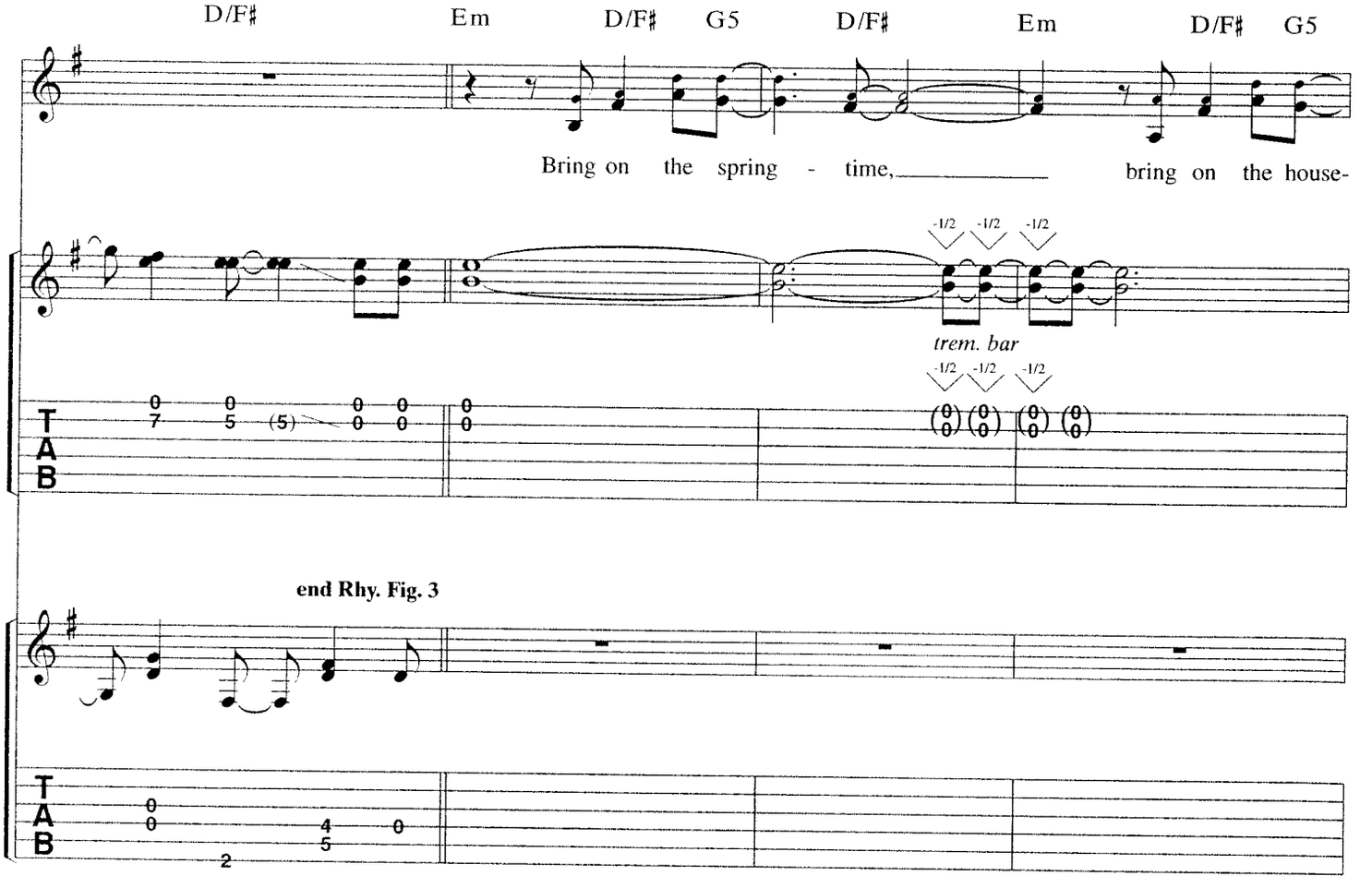

2.
E5
G
G5
E5
G
G5
mem - ber - ship.
Oh.
T
A
B

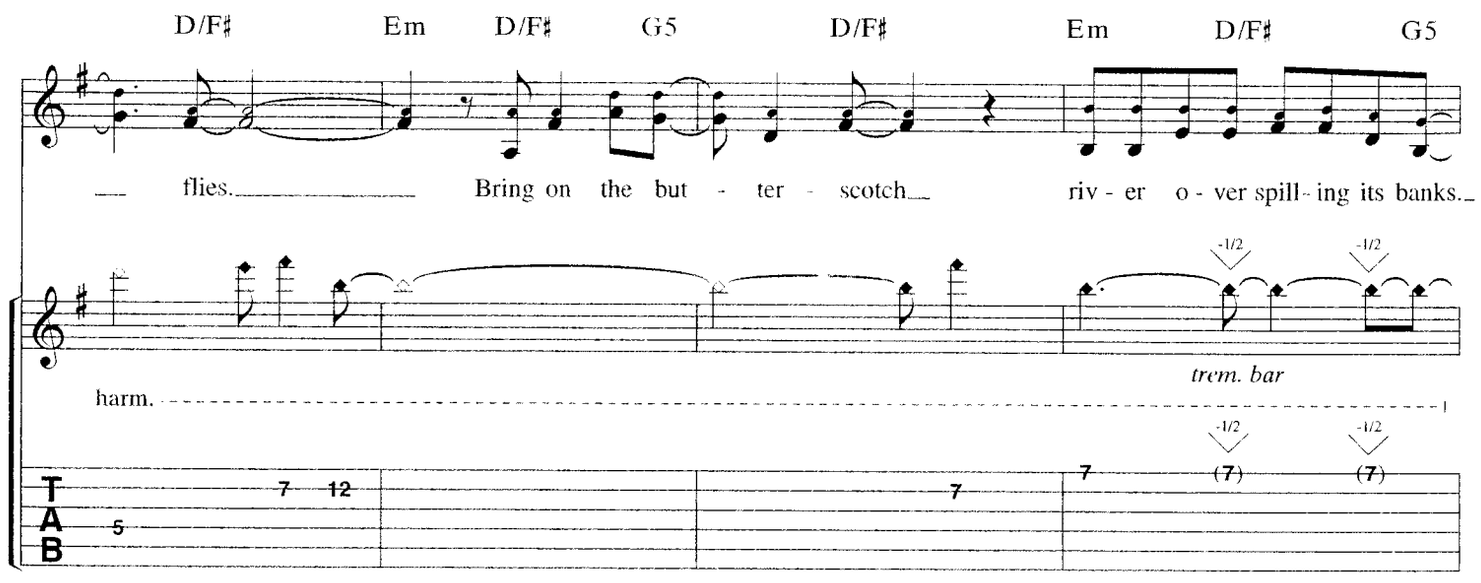
Guitar Solo:

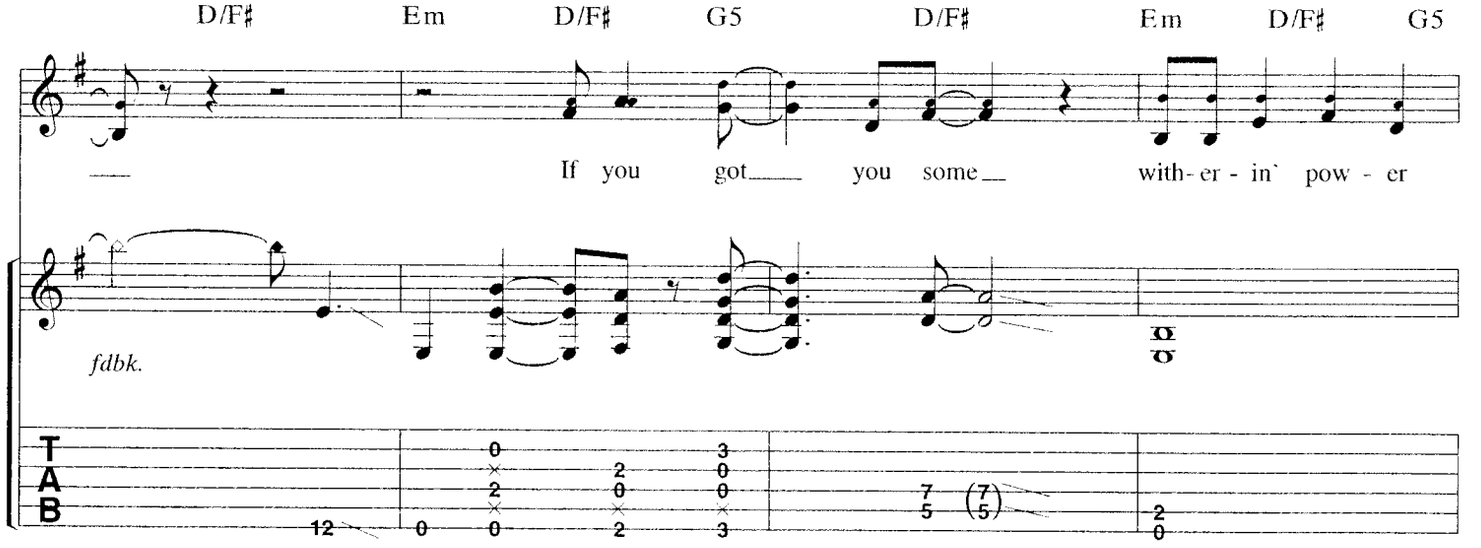


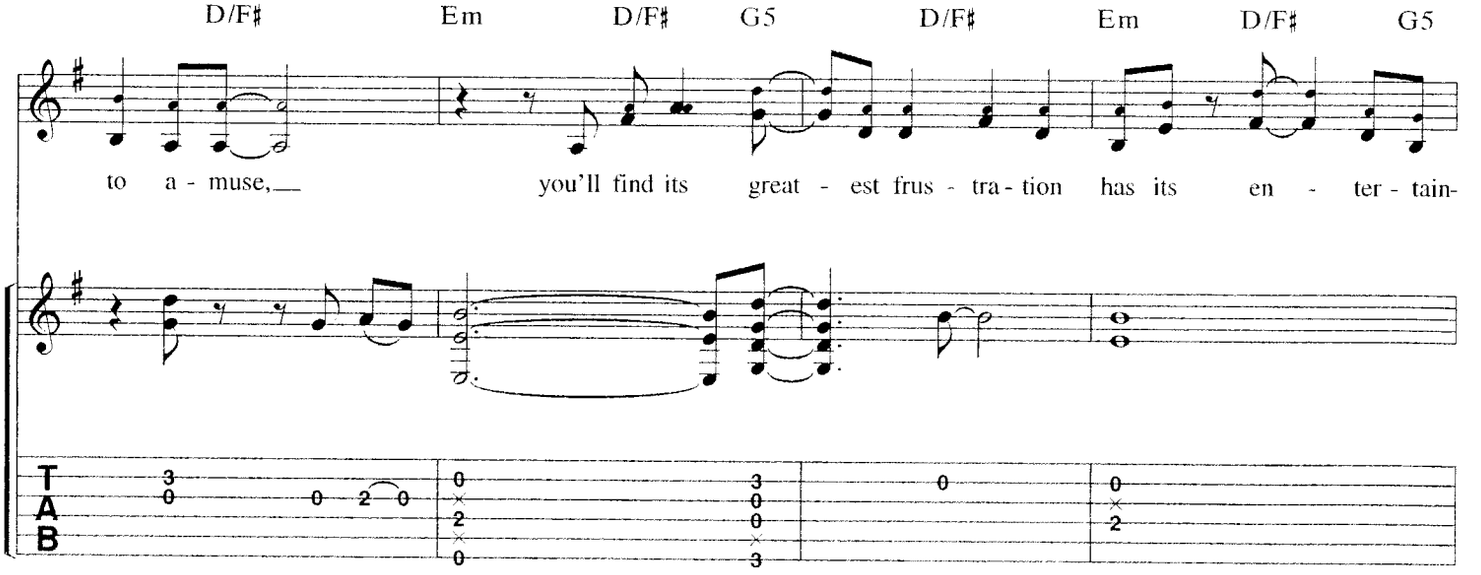
Verse 3:

w/Rhy. Fig. 3 *(Gtr. 1) 4 times*




D/F♯ Em D/F♯ G5 D/F♯ Em D/F♯ G5
flies. Bring on the but - ter - scotch riv - er o - ver spill - ing its banks.
harm.
trem. bar
-1/2 -1/2
T A B


D/F♯ Em D/F♯ G5 D/F♯ Em D/F♯ G5
If you got you some with - er - in` pow - er
fdbk.
T A B


D/F♯ Em D/F♯ G5 D/F♯ Em D/F♯ G5
to a - muse, you'll find its great - est frus - tra - tion has its en - ter - tain-
T A B

Chorus:

w/Rhy. Figs. 2 *(Gtr. 1)* **& 2A** *(Gtr. 2)*

D/F♯ C(9) G5 C(9)

ing val - ue. Be - ing drawn a - long by it, car - ried un -

G5 C(9) G5

w/Rhy. Fills 1 *(Gtr. 1)* **& 1A** *(Gtr. 2)*

Em

- der, car - ried a - way by its long - term mem - ber - ship.

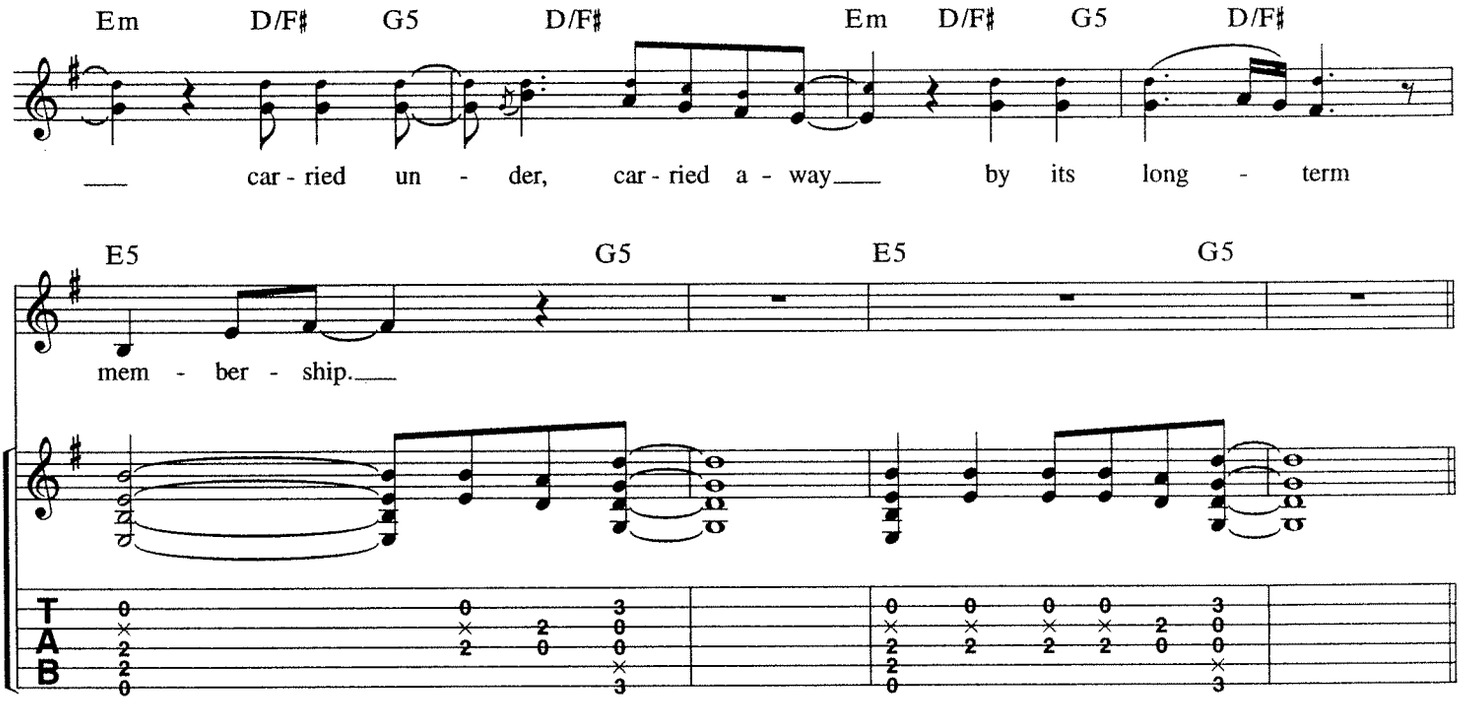
w/Rhy. Figs. 2 *(Gtr. 1)* **& 2A** *(Gtr. 2)*

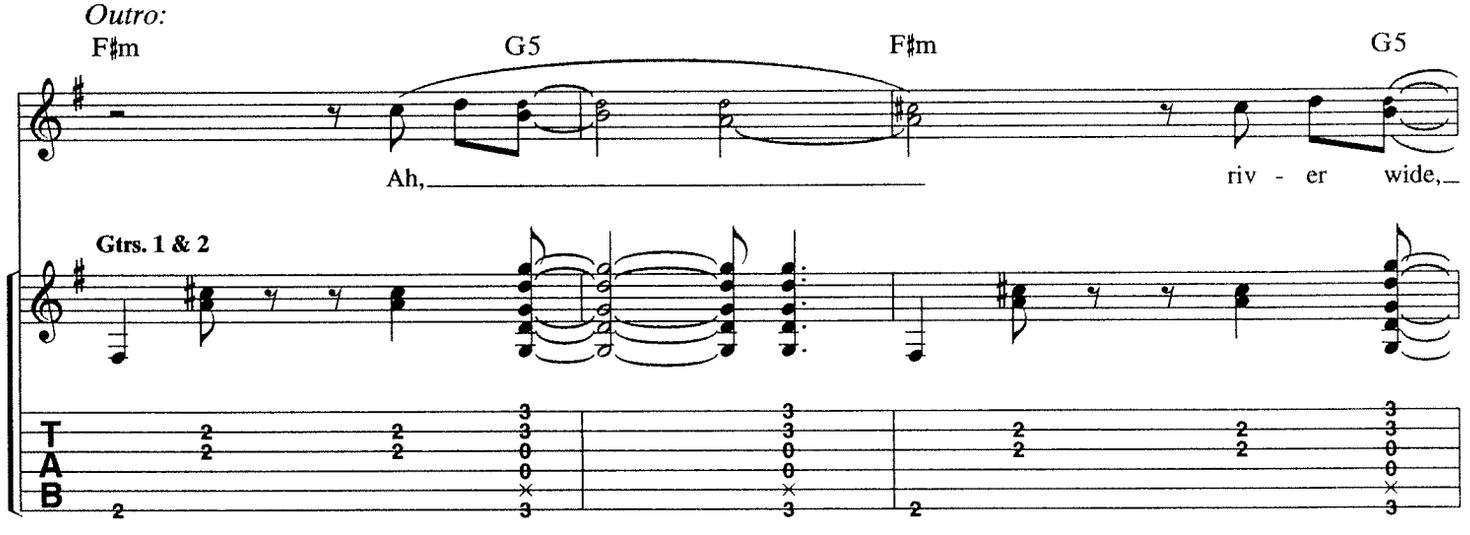
D/F♯ Em D/F♯ G5 D/F♯

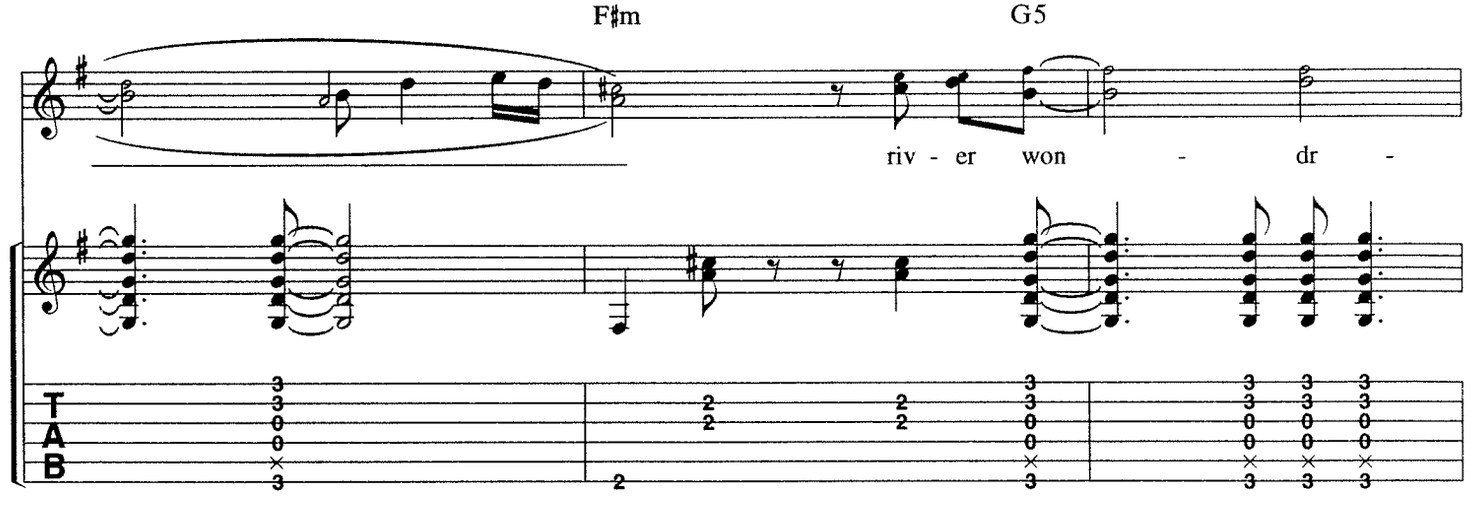
Ah. Be - ing drawn a - long by it,

Rhy. Fill 1
Gtr. 1

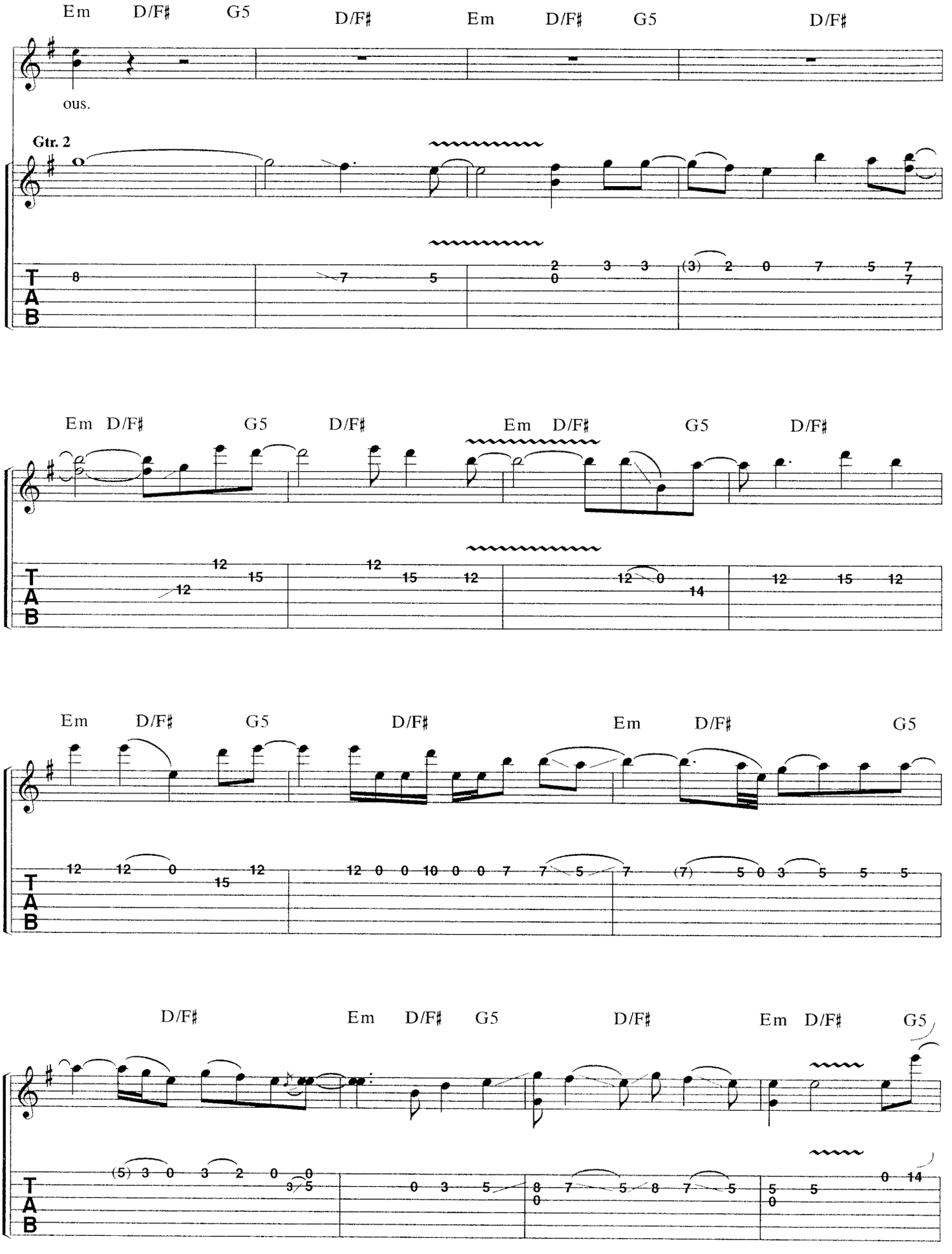
Rhy. Fill 1A
Gtr. 2

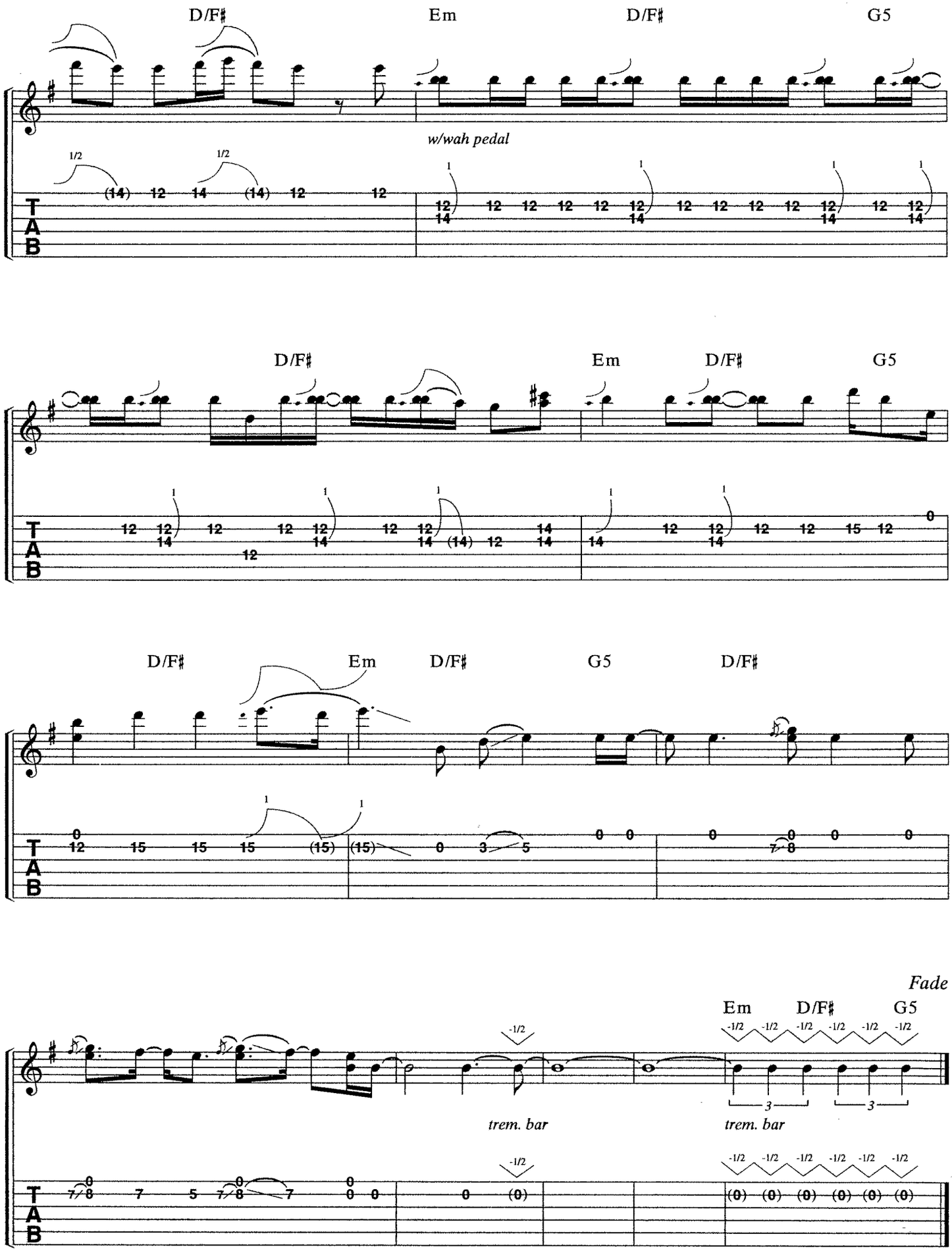

Em D/F♯ G5 D/F♯ Em D/F♯ G5 D/F♯
car - ried un - der, car - ried a - way by its long - term
E5 G5 E5 G5
mem - ber - ship.
T
A
B


Outro:
F♯m G5 F♯m G5
Ah, riv - er wide,
Gtrs. 1 & 2
T
A
B


F♯m G5
riv - er won - dr -
T
A
B

w/Rhy. Fig. 3 *(Gtr. 1) until end*

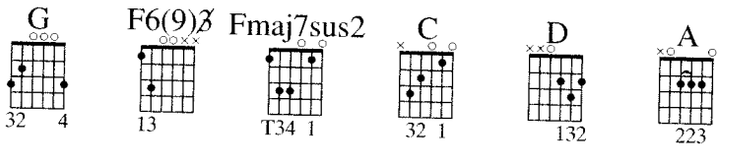



D/F♯
Em
D/F♯
G5
w/wah pedal
D/F♯
Em
D/F♯
G5
D/F♯
Em
D/F♯
G5
D/F♯
Fade
Em
D/F♯
G5
trem. bar
trem. bar

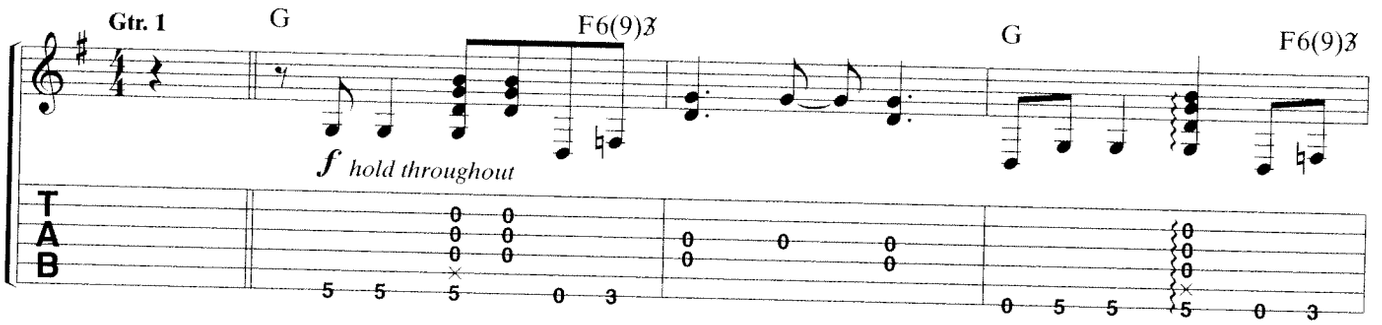
SAVE THE PLANET

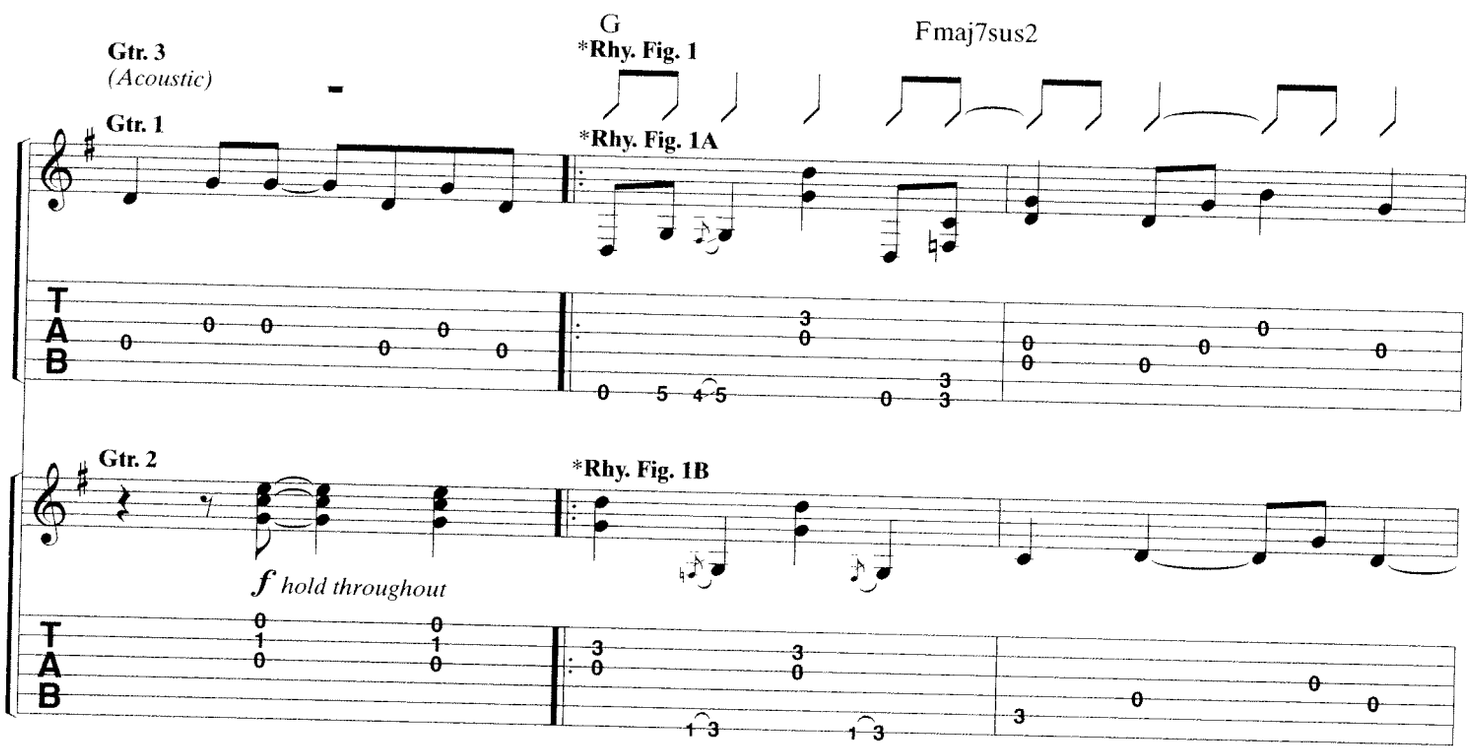
Gtr. 1 Drop D tuning:
⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

Words and Music by
THE TRAGICALLY HIP



Moderately fast ♩ = 148
Intro:





*2nd time, all gtrs. ad lib. simile

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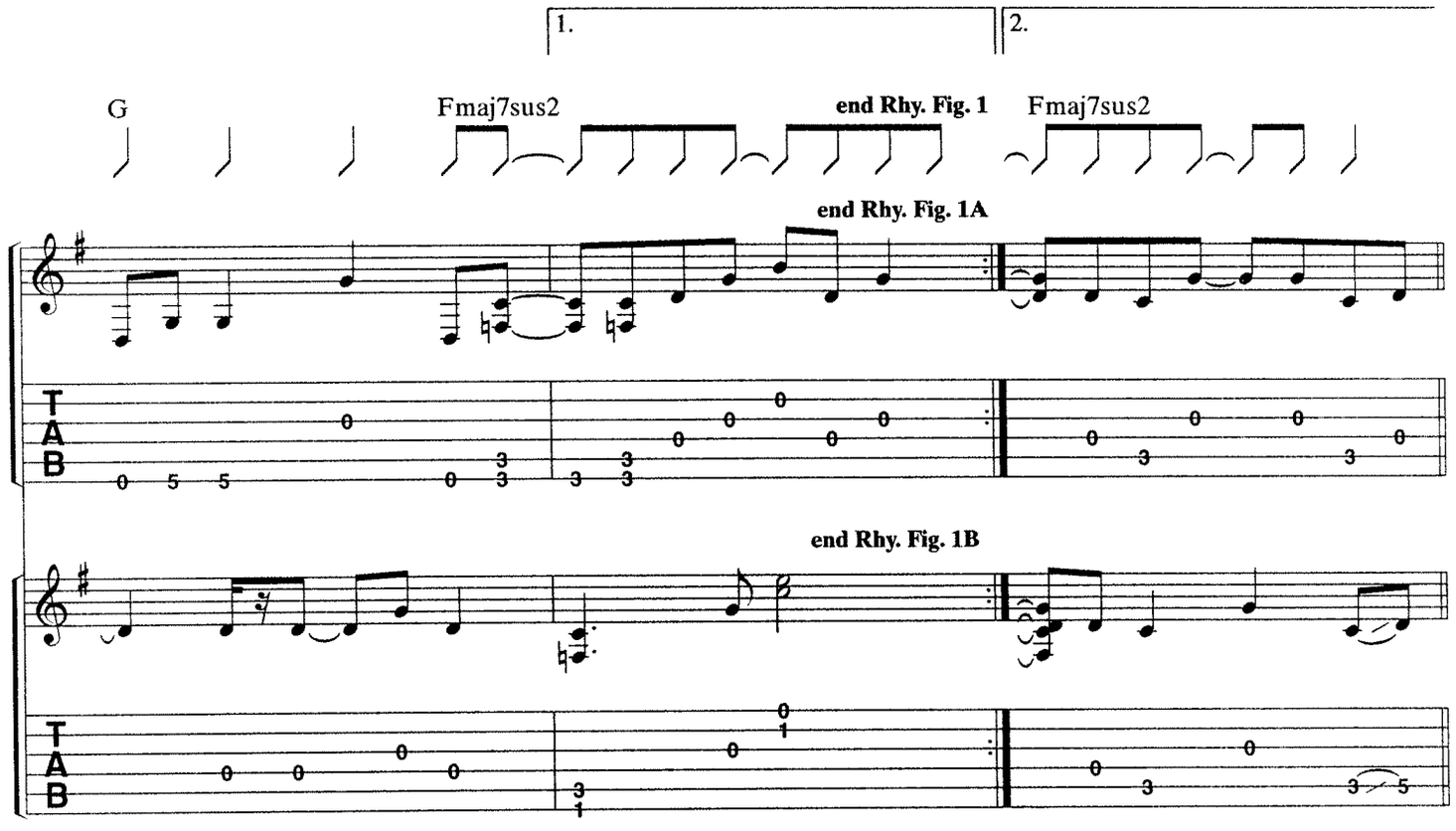
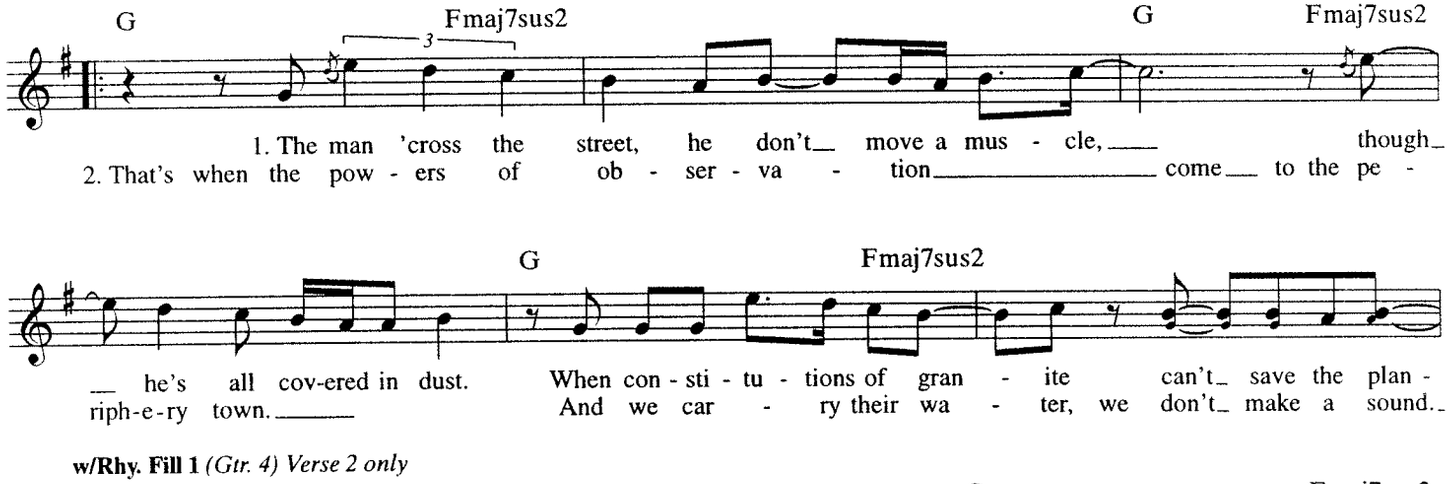
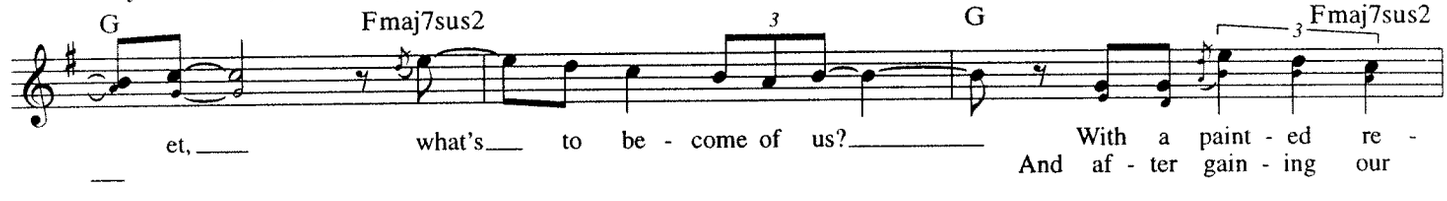
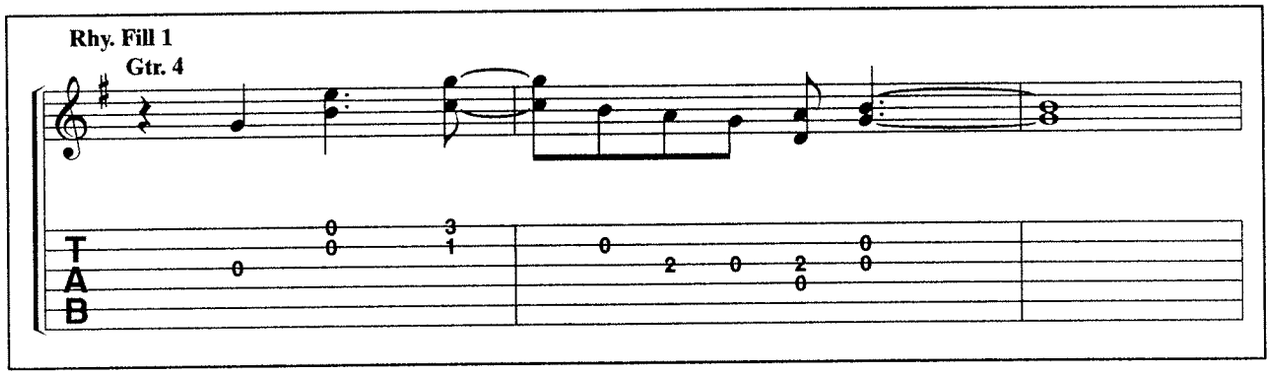


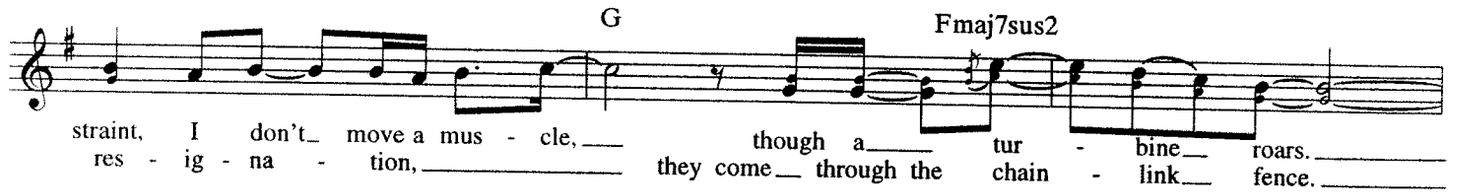
Verses 1 & 2:
w/Rhy. Figs. 1 *(Gtr. 3),* **1A** *(Gtr. 1),* **& 1B** *(Gtr. 2) 3 times, simile*

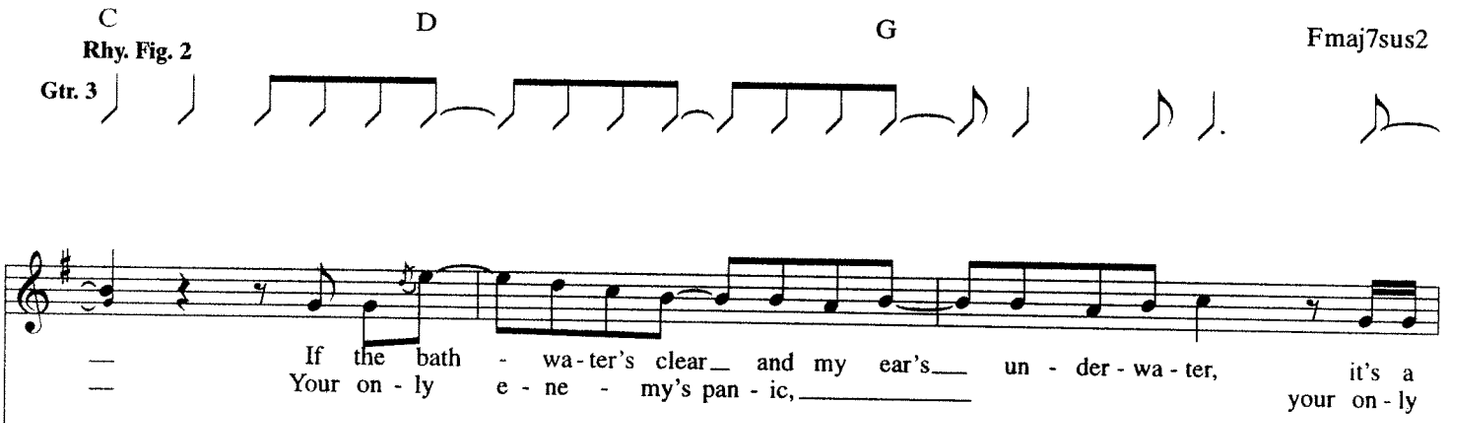


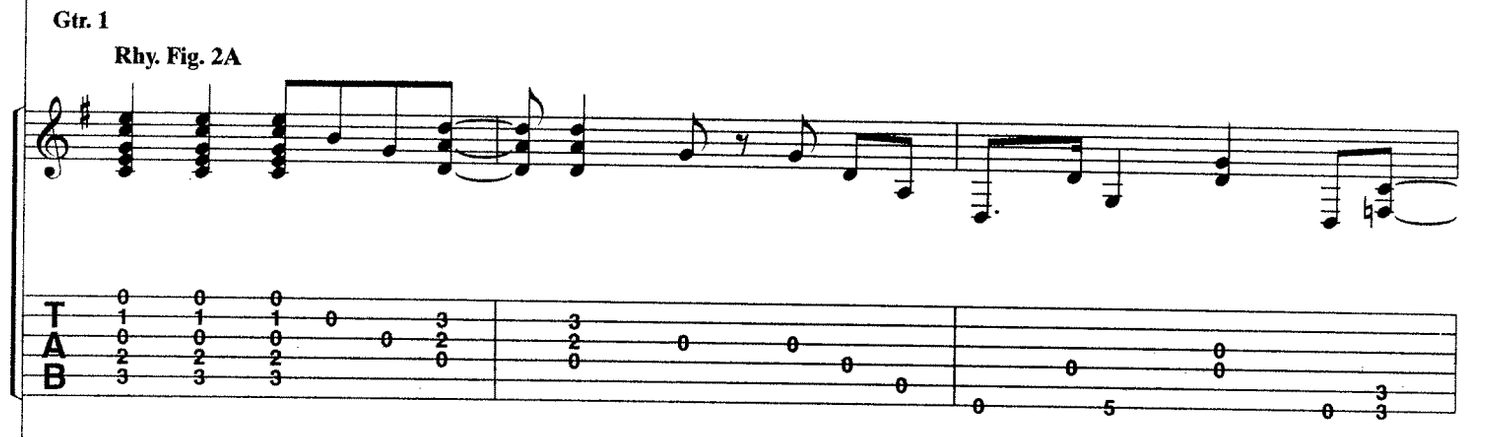
w/Rhy. Fill 1 *(Gtr. 4) Verse 2 only*

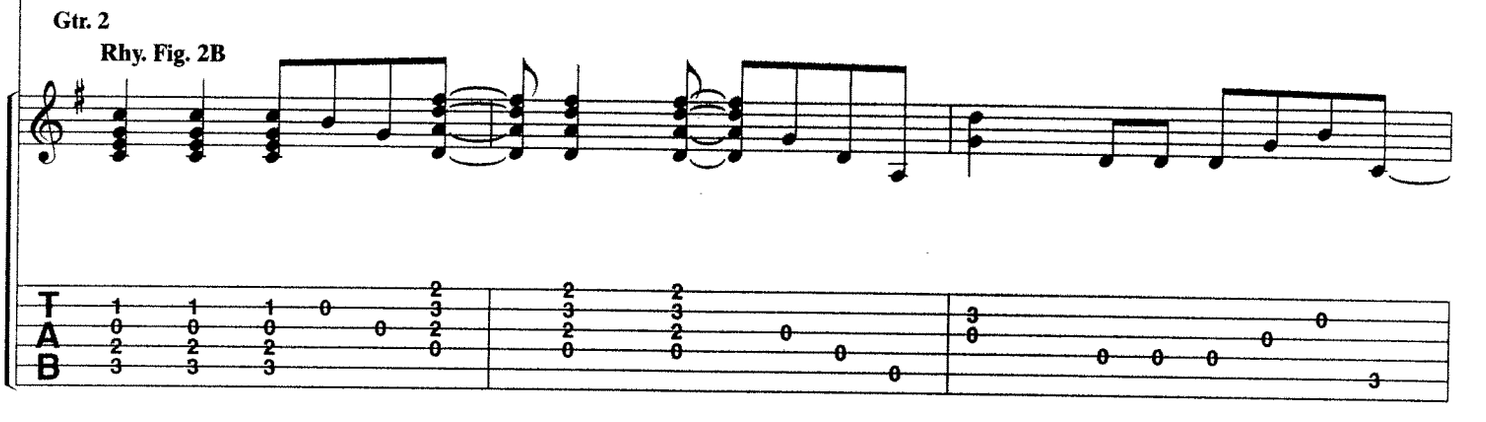




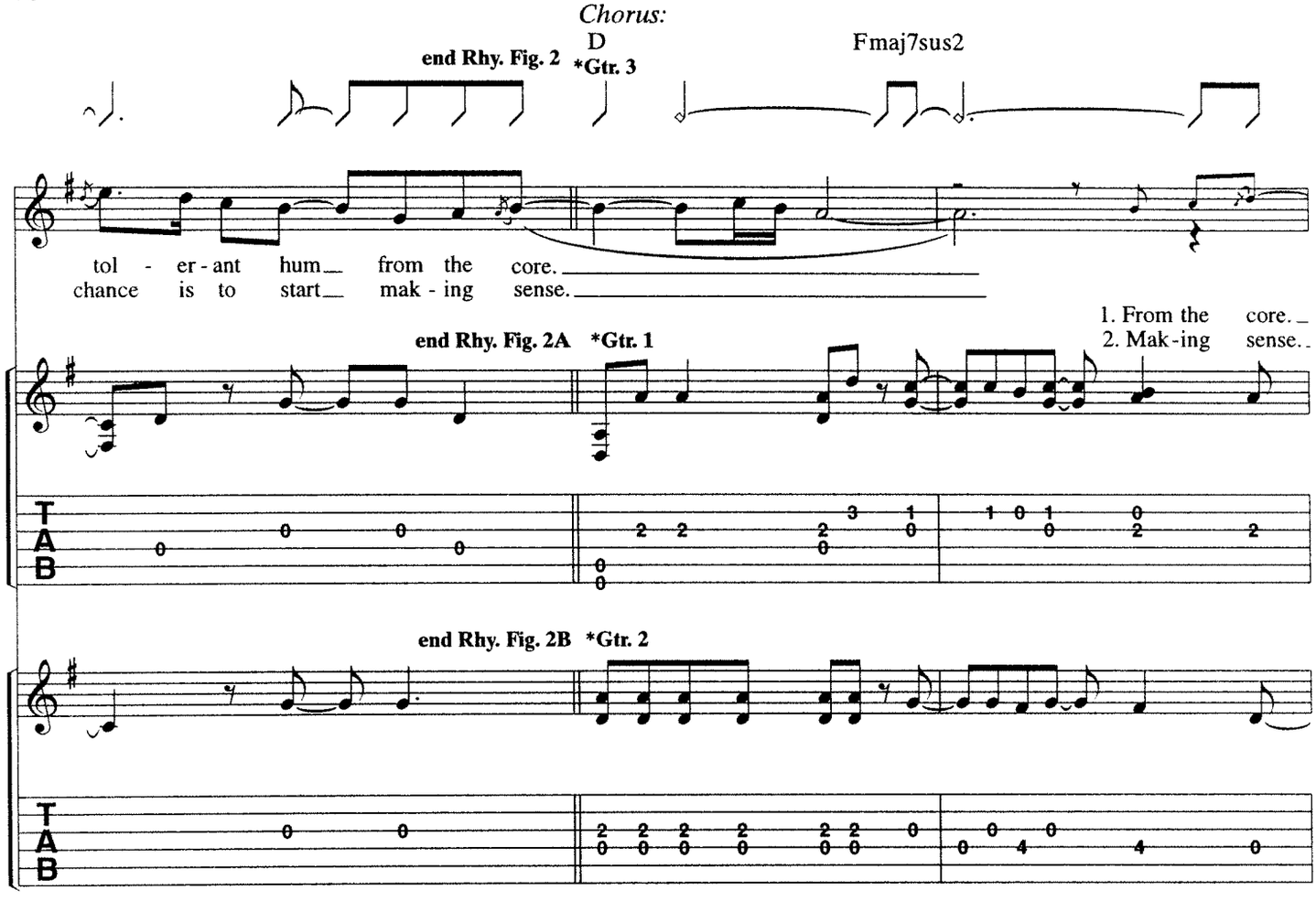

G
Fmaj7sus2
straint, I don't move a mus - cle, though a tur - bine roars.
res - ig - na - tion, they come through the chain - link fence.


C
D
G
Fmaj7sus2
Rhy. Fig. 2
Gtr. 3
If the bath - wa - ter's clear and my ear's un - der - wa - ter, it's a
Your on - ly e - ne - my's pan - ic, your on - ly

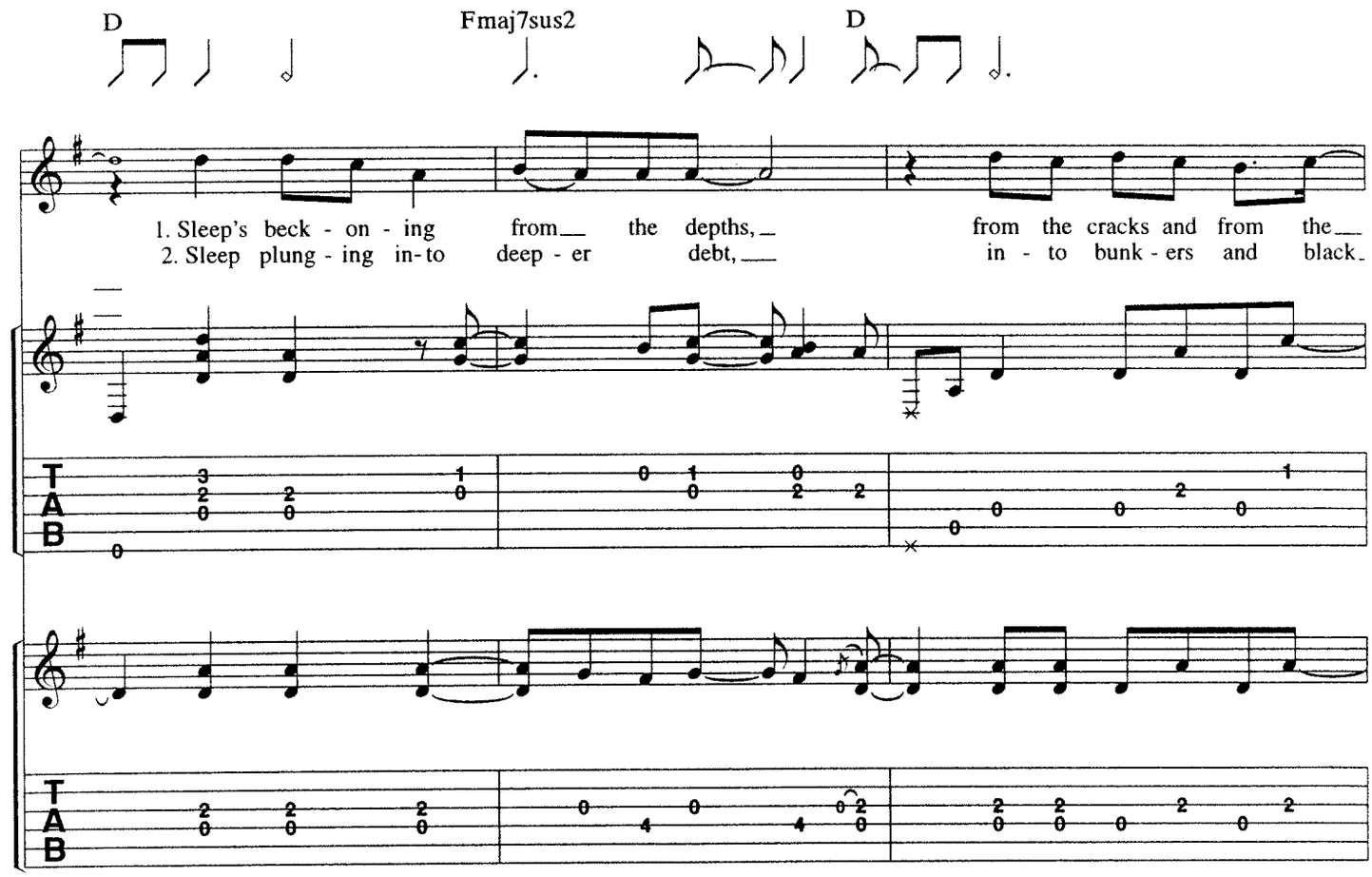

Gtr. 1
Rhy. Fig. 2A
T
A
B


Gtr. 2
Rhy. Fig. 2B
T
A
B

Chorus:



*Chorus 2 ad lib. simile.

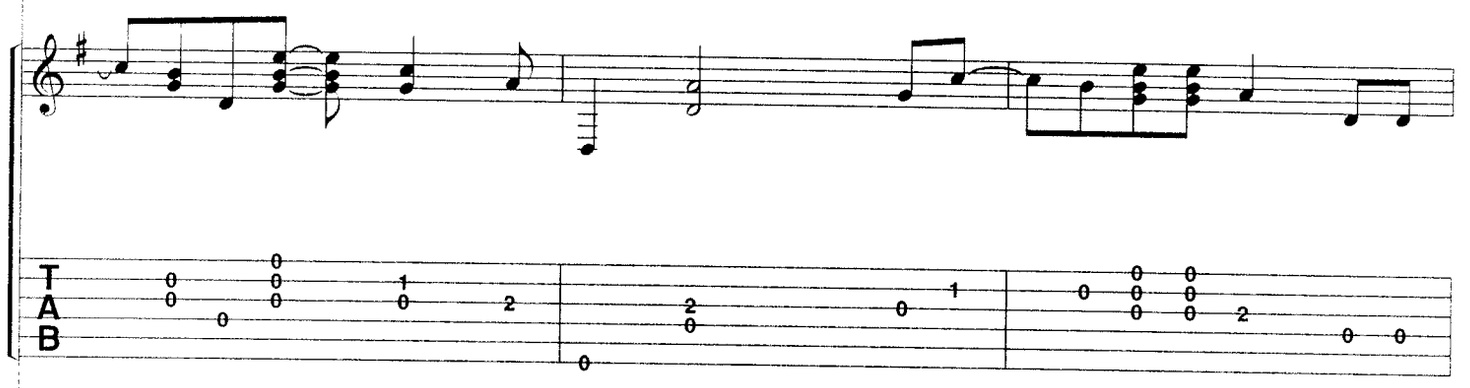


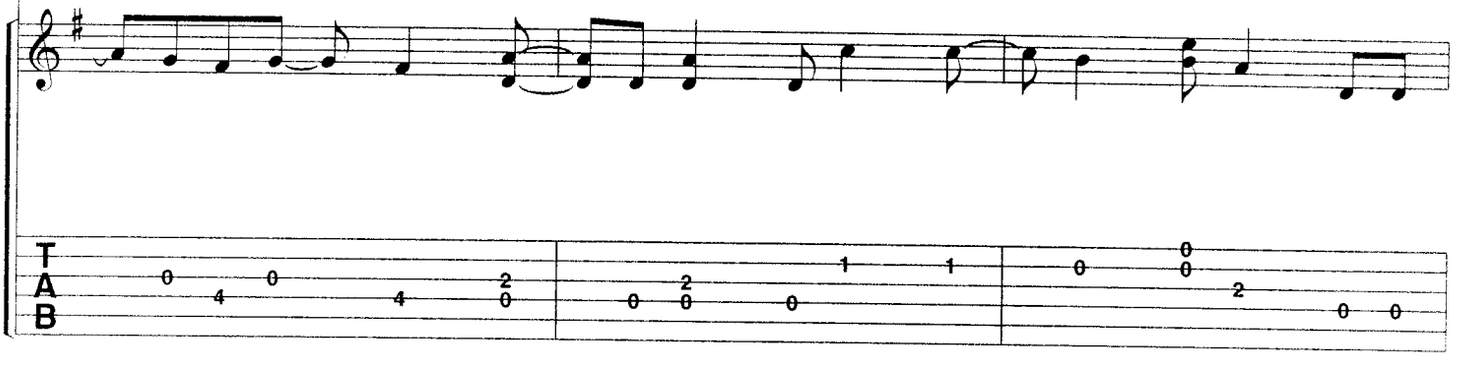
1.

Fmaj7sus2 D Fmaj7sus2 D

— crev - i - ces. — Join the ar - my of ghosts, — the mur - murs — in the mist. —
— min - a - rets. — On a gey - ser of ink, —

1.2. From the depths. —





w/Rhy. Figs. 1 *(Gtr. 3)*, **1A** *(Gtr. 1)*, **& 1B** *(Gtr. 2)*

G Fmaj7sus2 G Fmaj7sus2

2.

Bridge:

Gtr. 3

D G A G

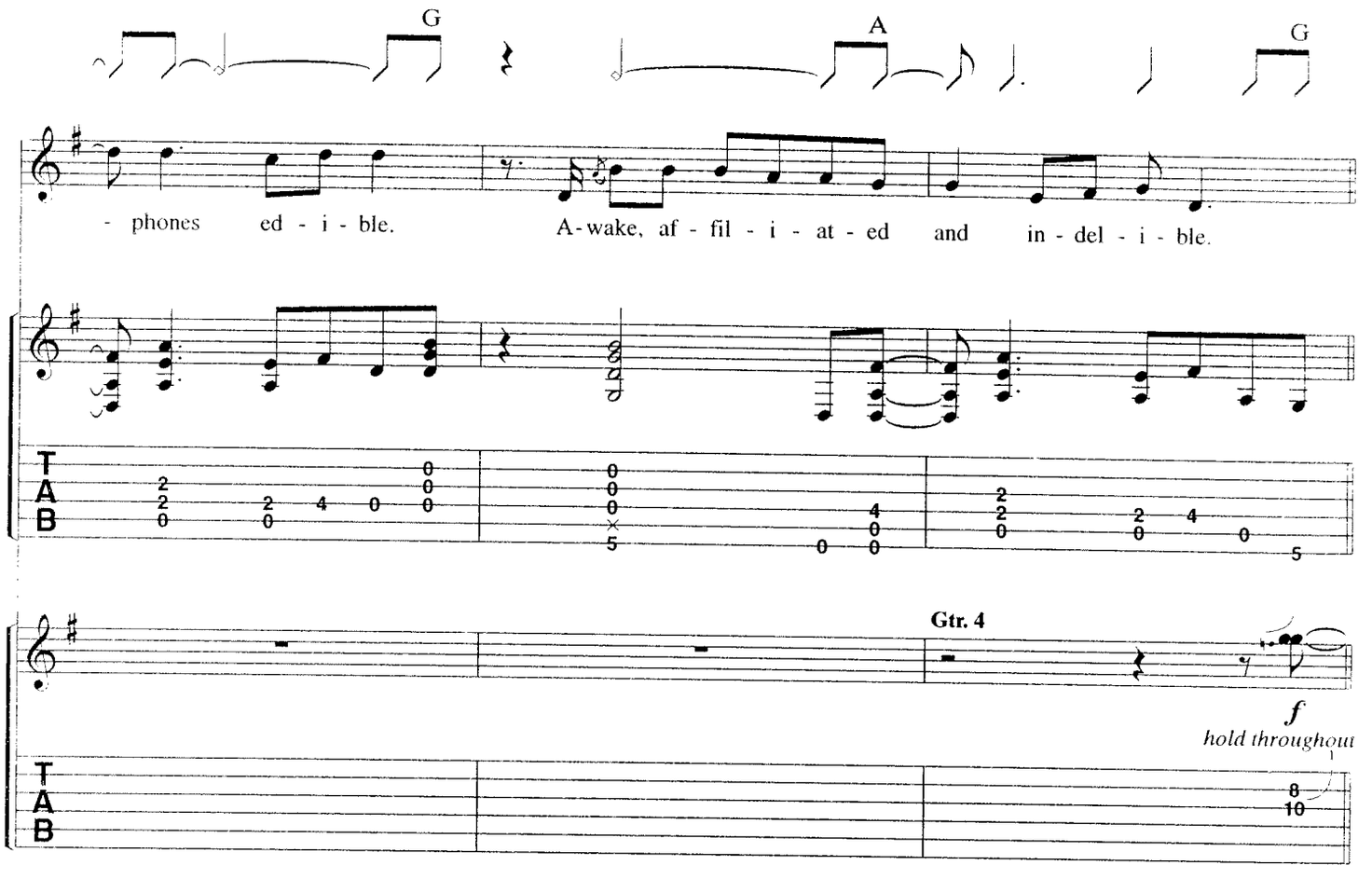
— a morn - ing voice faint, and yet.

*Gtr. 1

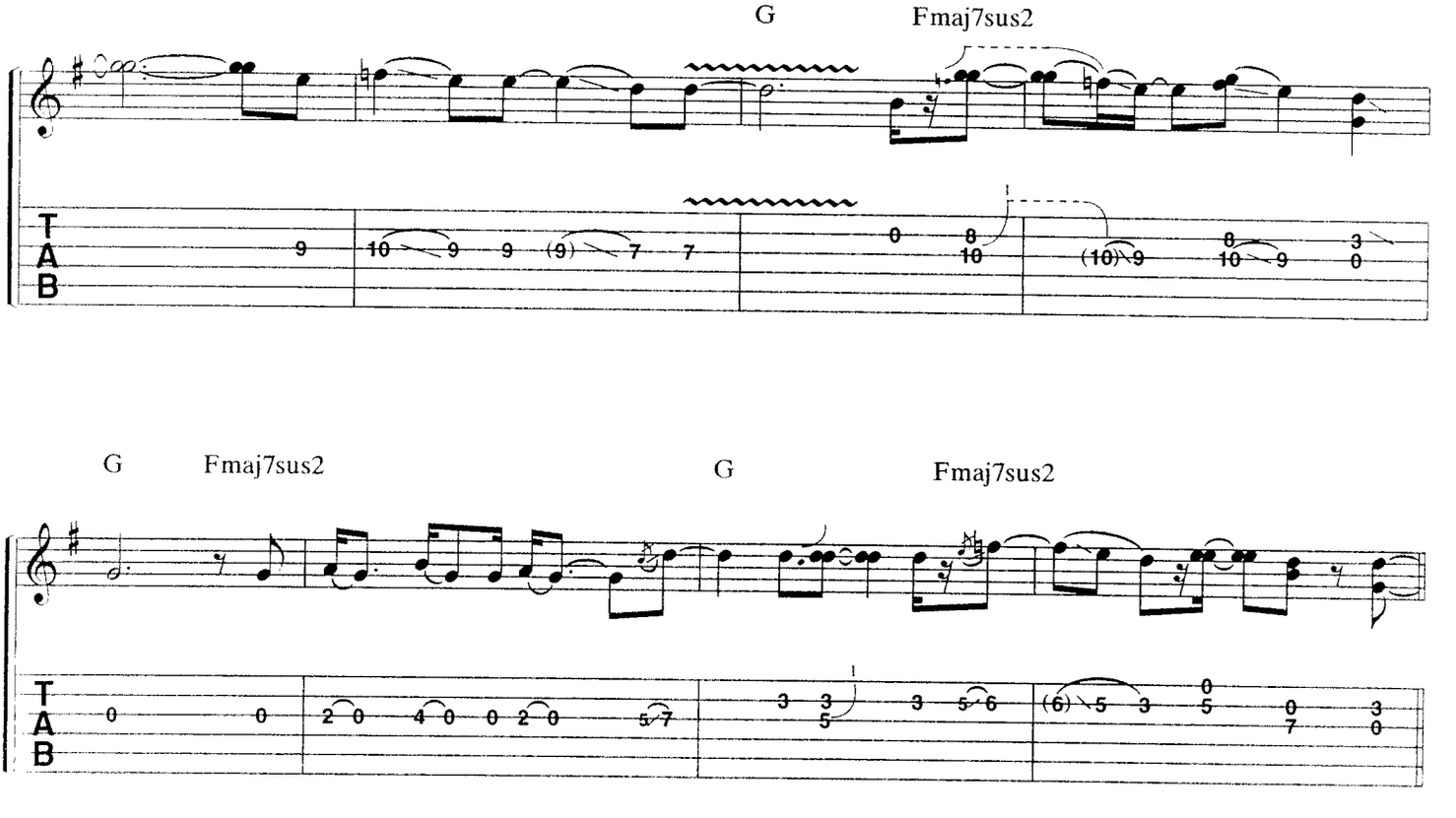
*Two gtrs. arr. for one throughout section.

A G A

And it sounds he - ro in - cred - i - ble. Sound that makes the head-

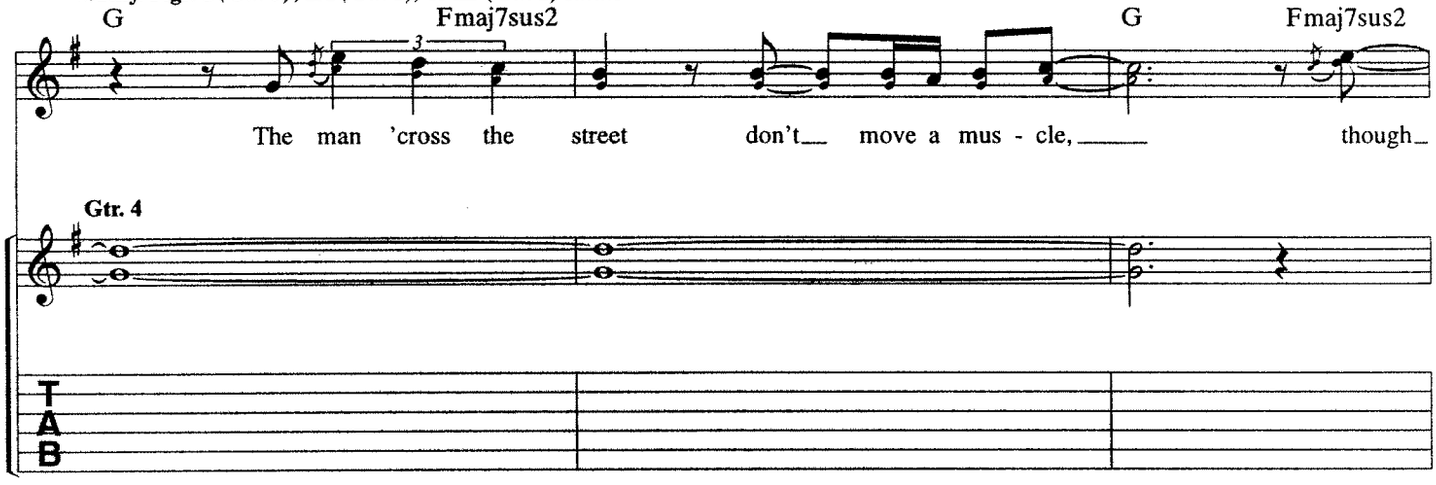


Guitar Solo 1:
w/Rhy. Figs. 1 *(Gtr. 3)*, **1A** *(Gtr. 1)*, **& 1B** *(Gtr. 2) 2 times, simile*

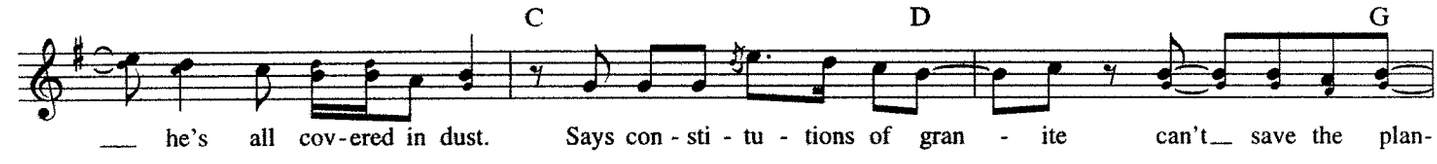


Verse 3:

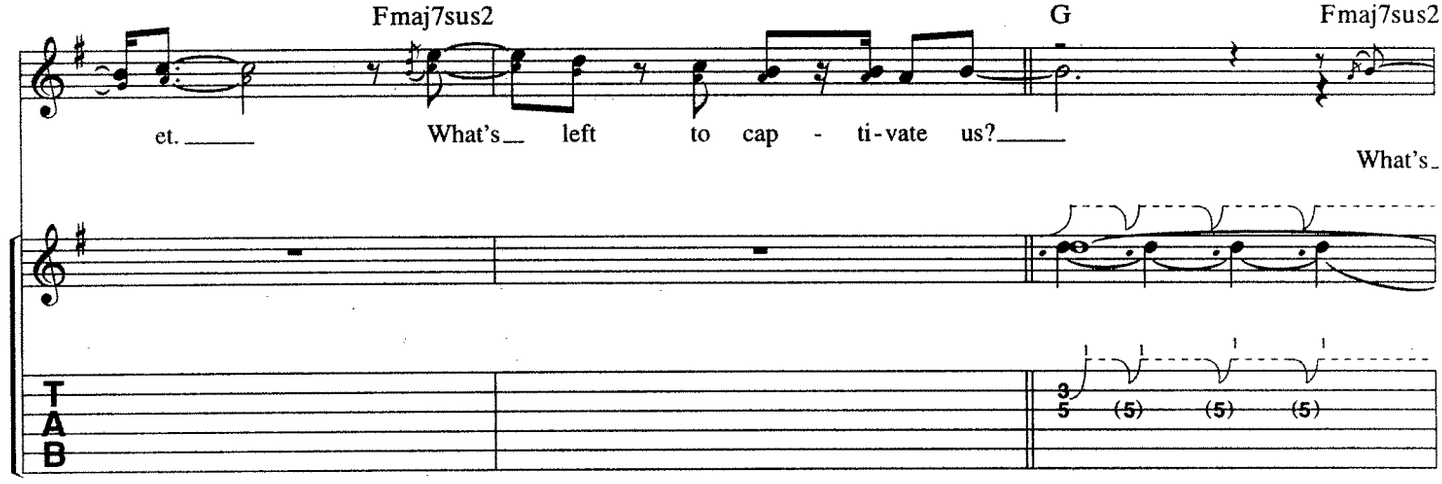
w/Rhy. Figs. 1 *(Gtr. 3)*, **1A** *(Gtr. 1)*, **& 1B** *(Gtr. 2) simile*

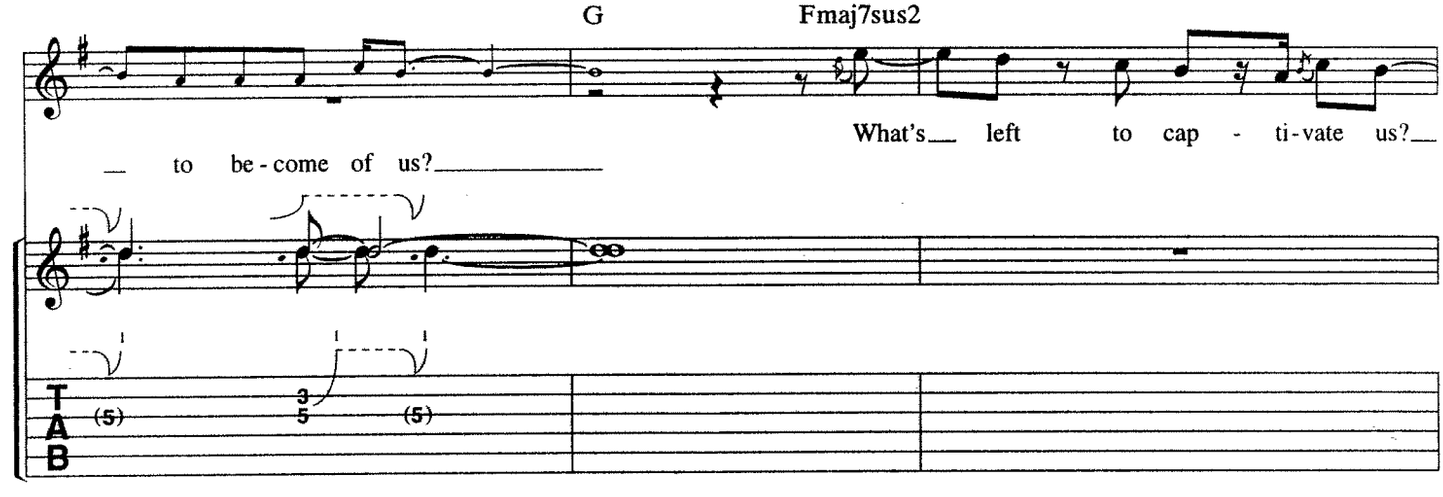


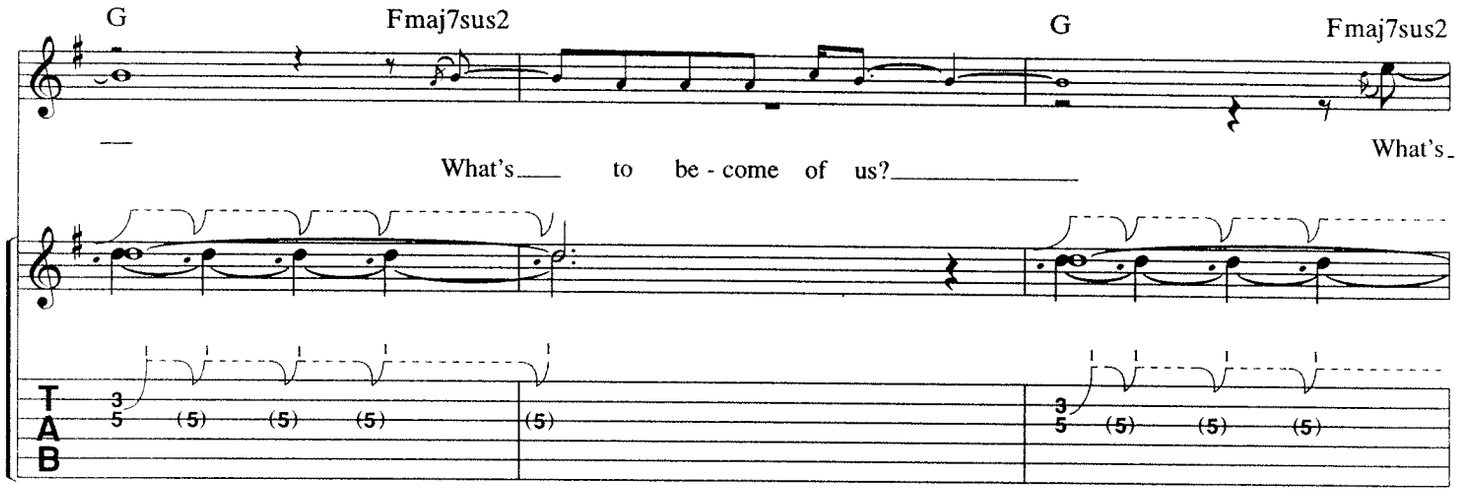
w/Rhy. Figs. 2 *(Gtr. 3)*, **2A** *(Gtr. 1)*, **& 2B** *(Gtr. 2) simile*



w/Rhy. Figs. 1 *(Gtr. 3)*, **1A** *(Gtr. 1)*, **& 1B** *(Gtr. 2) 2 times, simile*

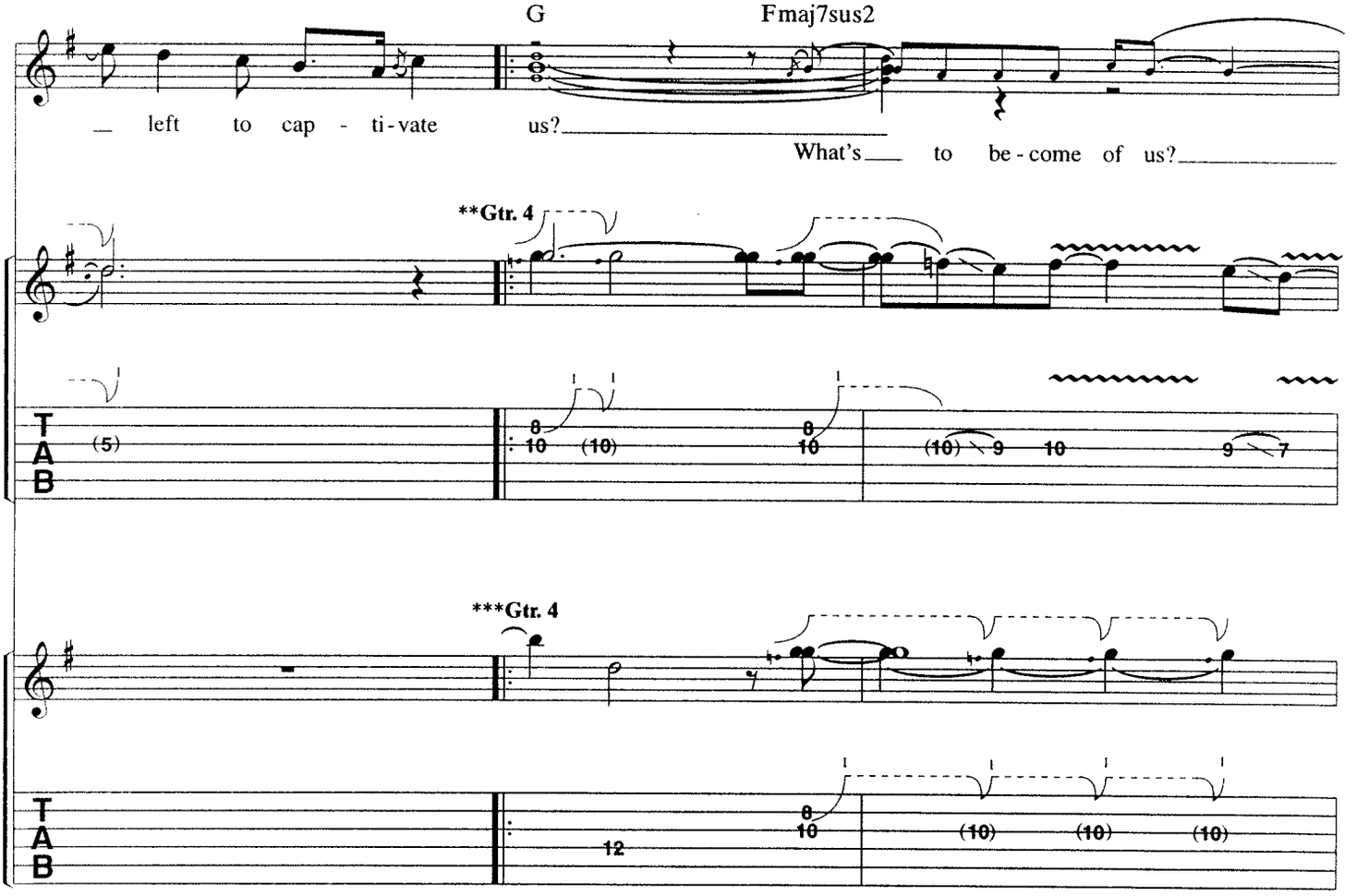




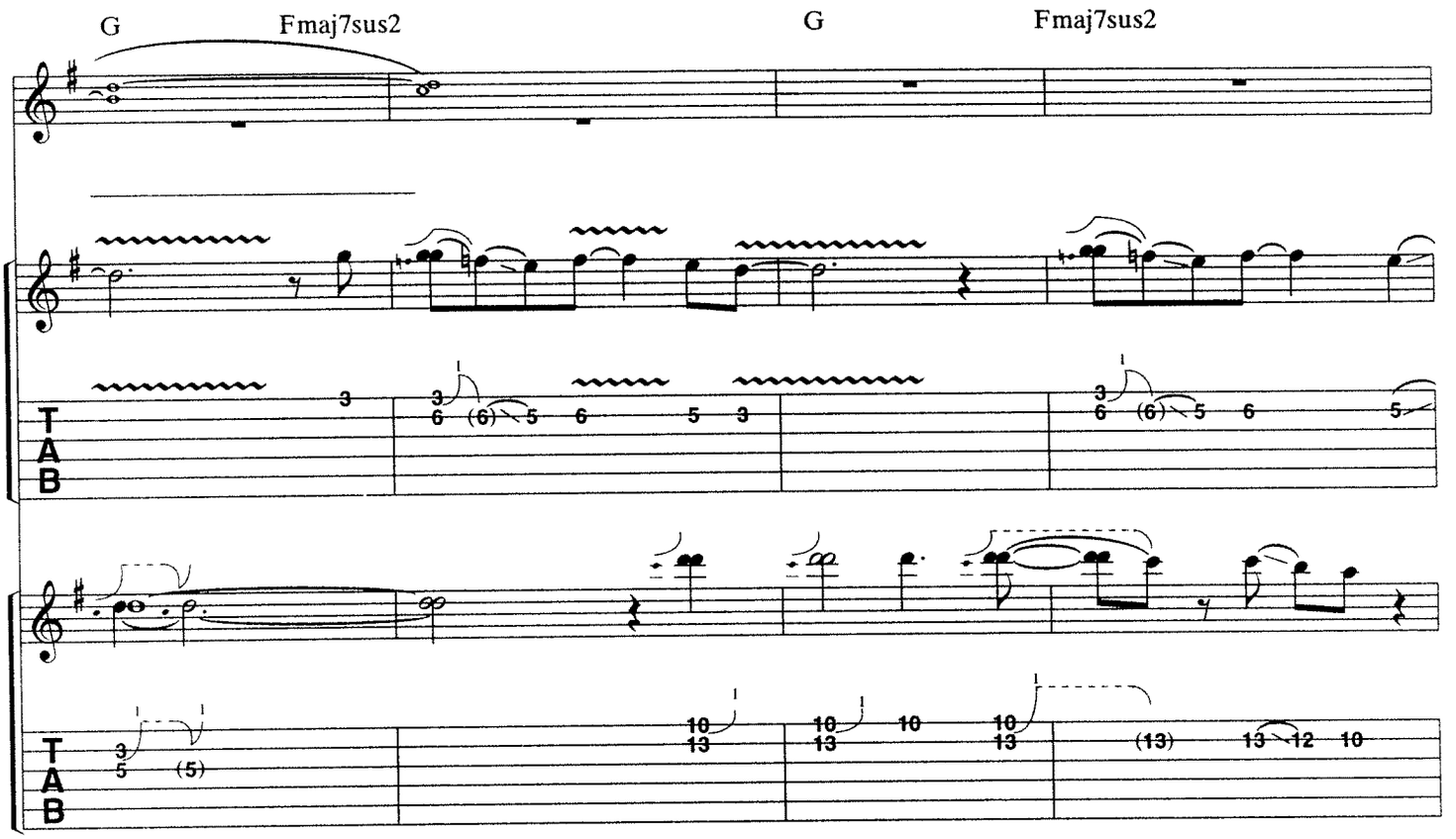


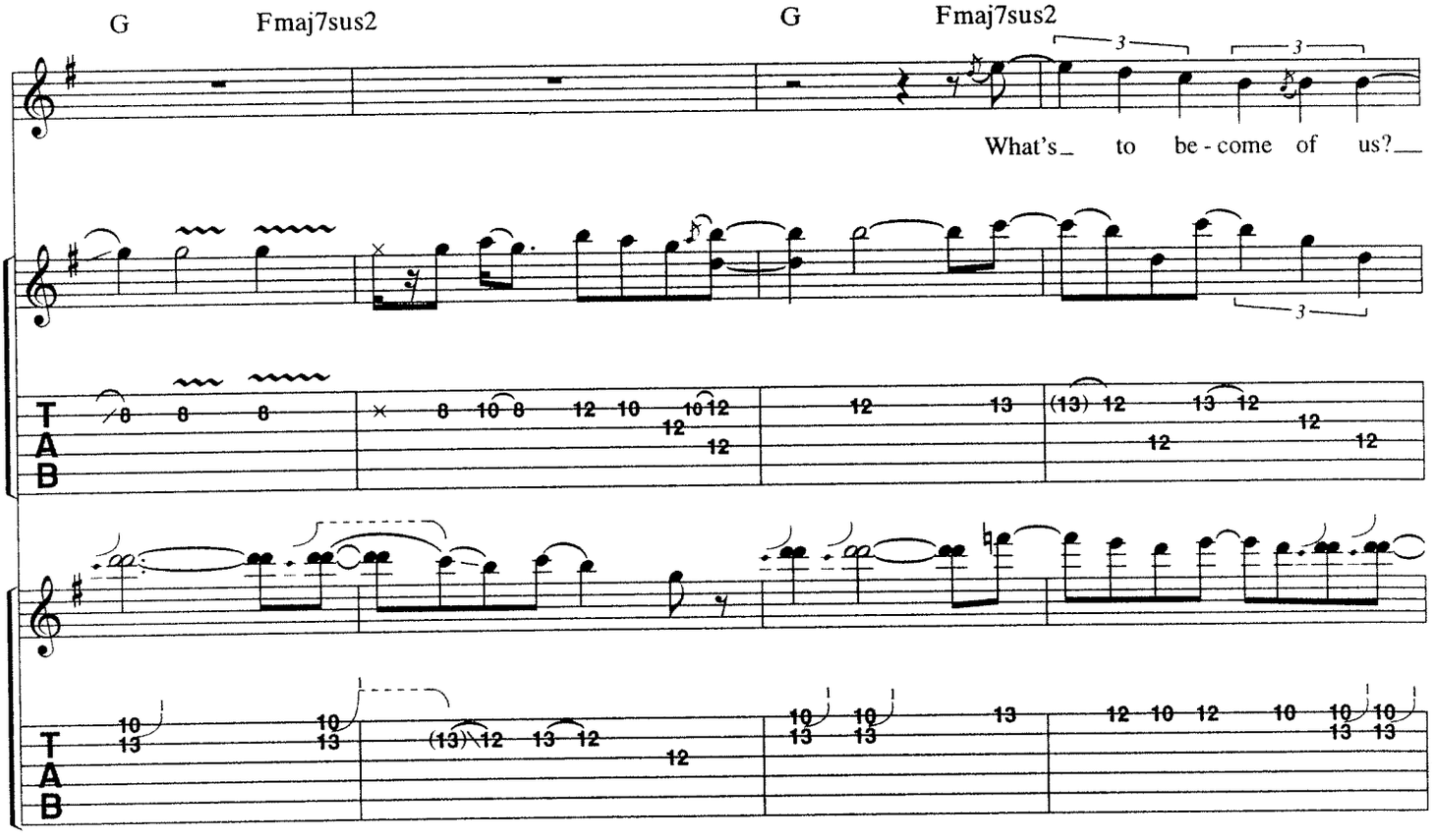
Guitar Solo 2:

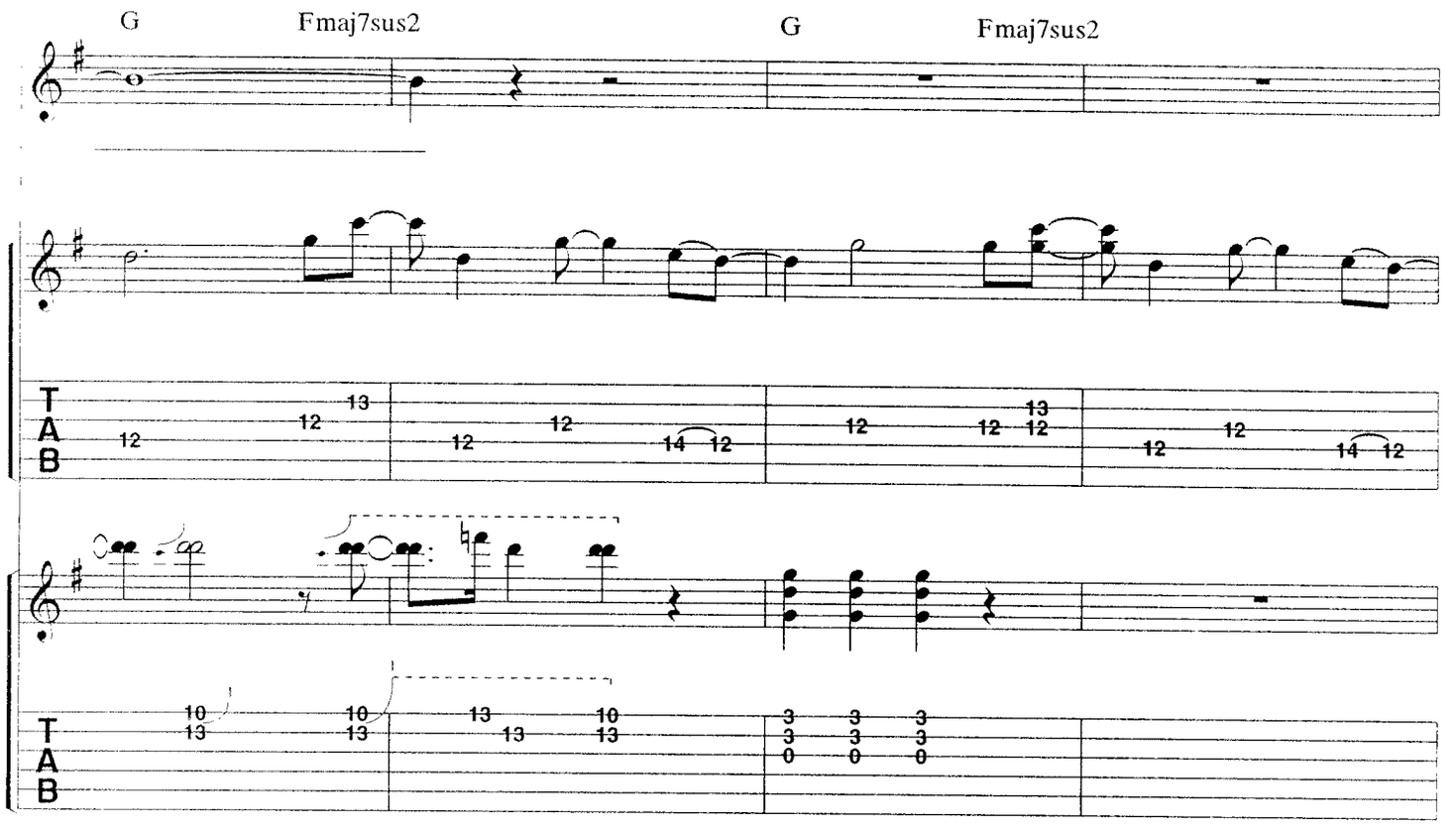
w/Rhy. Figs. 1 *(Gtr. 3)*, **1A** *(Gtr. 1)*, **& 1B** *(Gtr. 2) 4 times, simile*

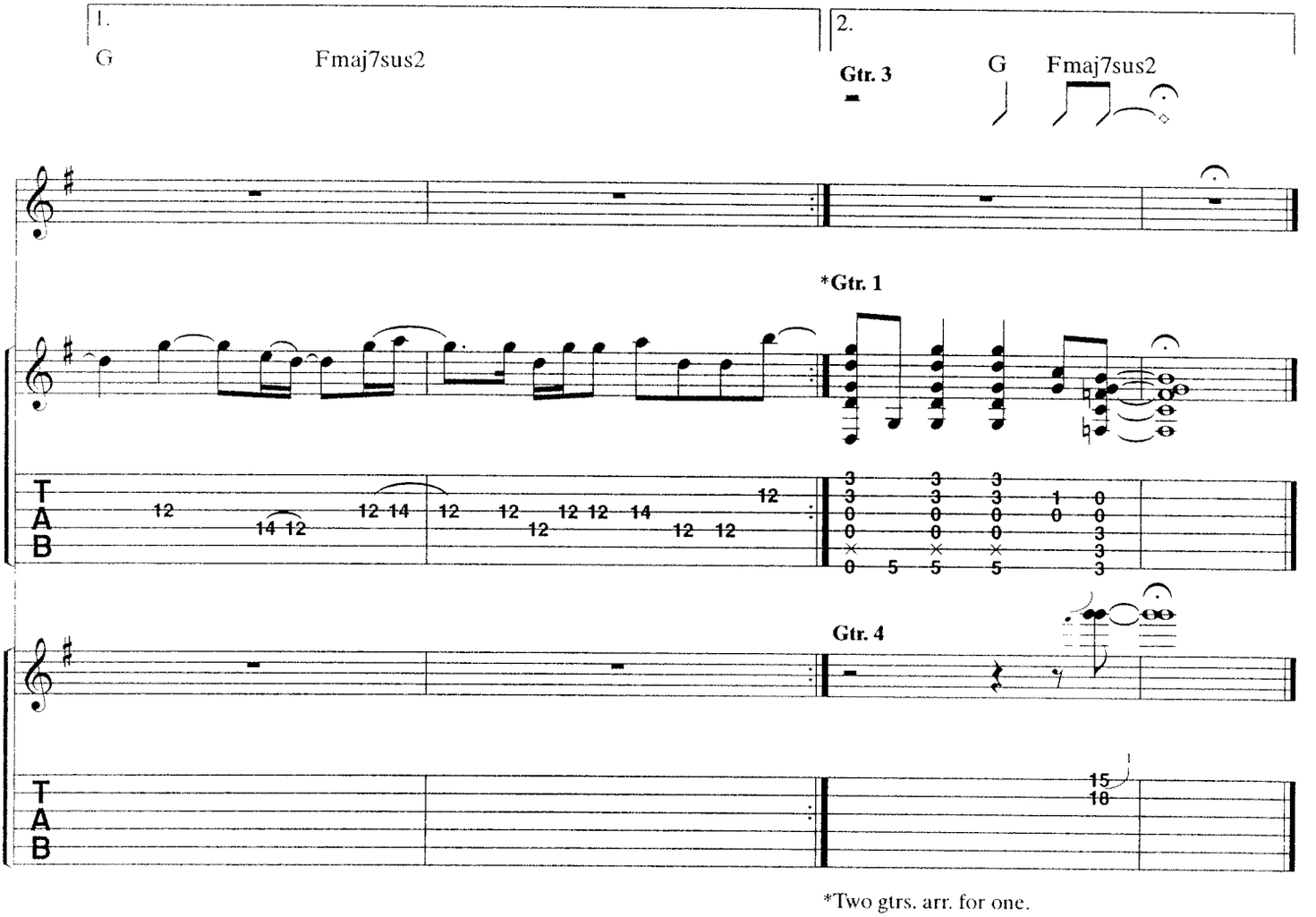


*Vocals 1st time only.
**1st time only.
***2nd time only.


G
Fmaj7sus2
G
Fmaj7sus2
T
A
B


G
Fmaj7sus2
G
Fmaj7sus2
What's to be - come of us?
T
A
B



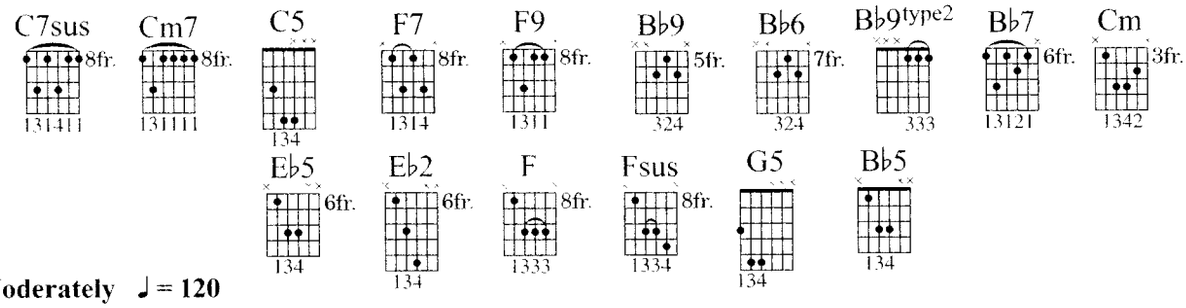


*Two gtrs. arr. for one.

POETS

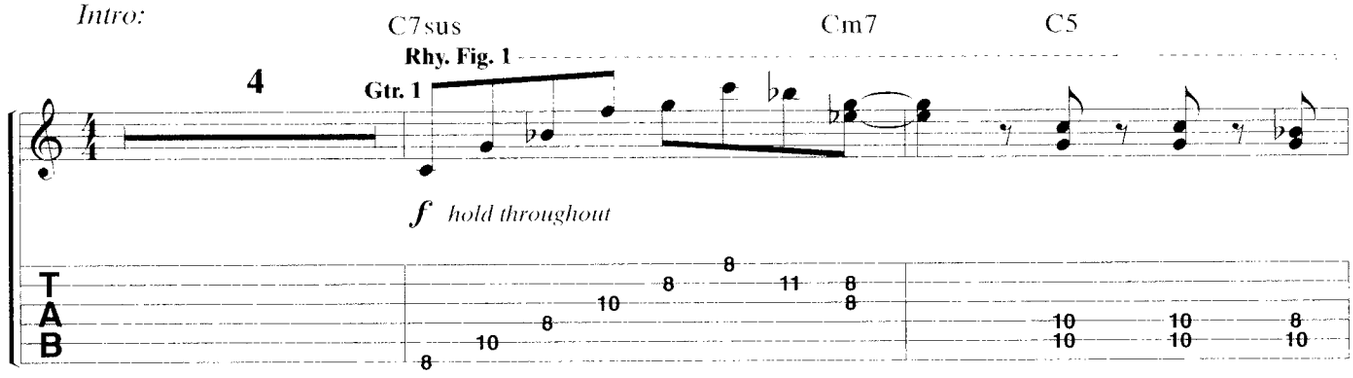
Words and Music by
THE TRAGICALLY HIP

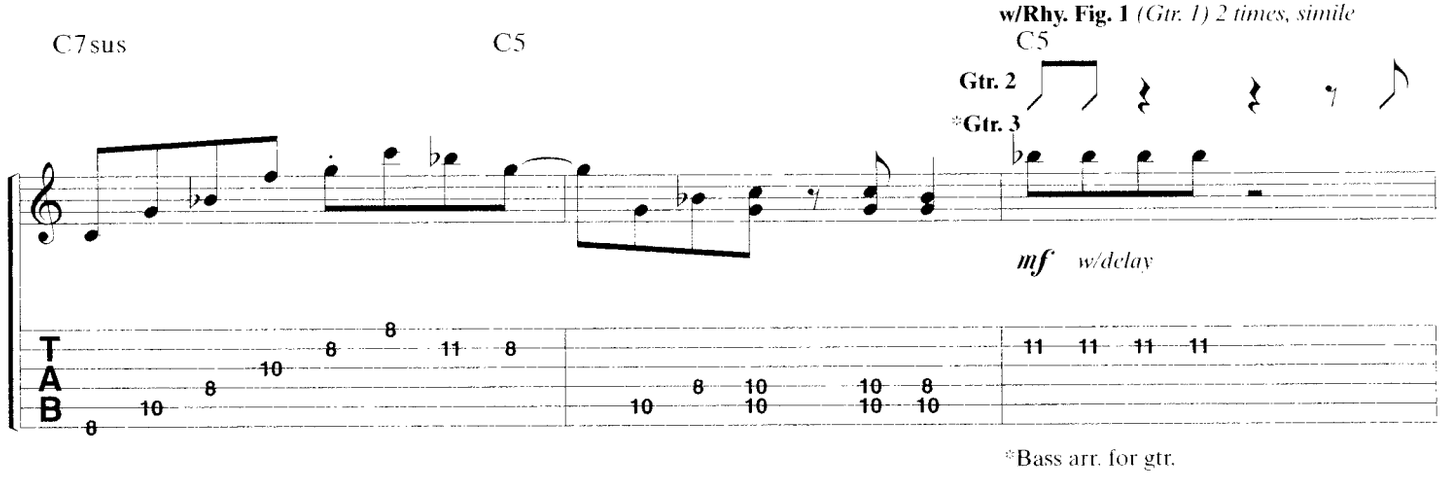
Gtr. 4 tuning:
⑥ = C ③ = G
⑤ = A ② = B
④ = D ① = E



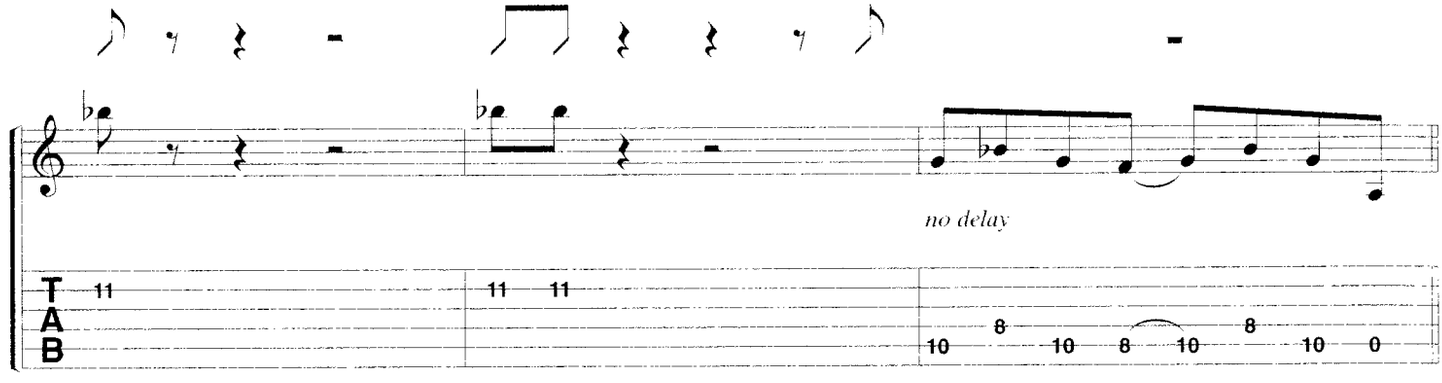
Moderately ♩ = 120

Intro:





*Bass arr. for gtr.



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Verse:

w/Rhy. Fill 1 *(Gtr. 3) 3 times*

C5 F7 F9

***Gtr. 2**

1. Spring starts when a heart - beat's pound - ing, when the birds can be___
2. Porn speaks to its splin - tered le - gions, to the pink a - mid the

Gtr. 1 **Rhy. Fig. 2**

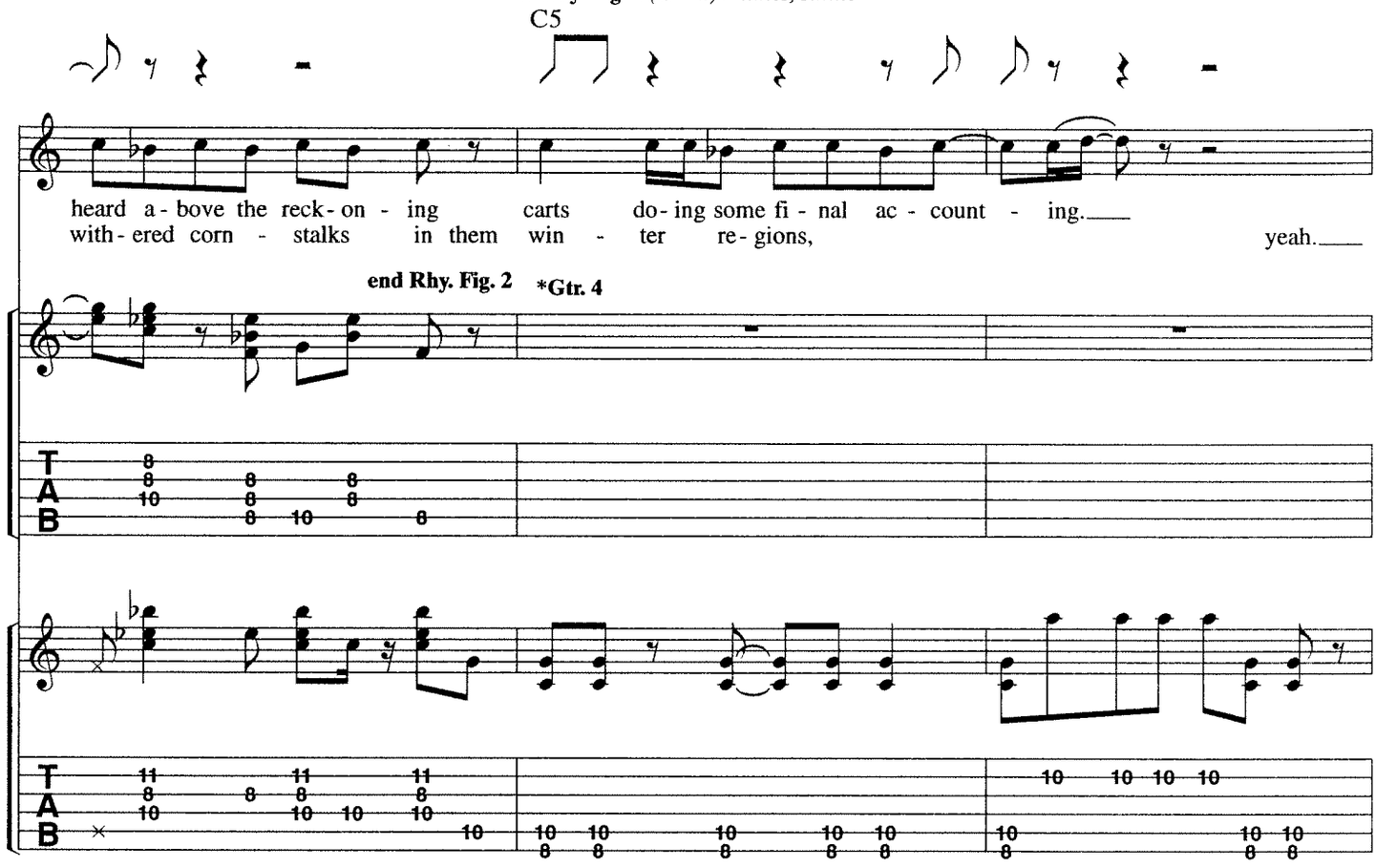
†Gtr. 2 **Rhy. Fig. 3**

*Verse 1 only.
†Verse 2 only, two gtrs. arr. for one throughout section.

Rhy. Fill 1

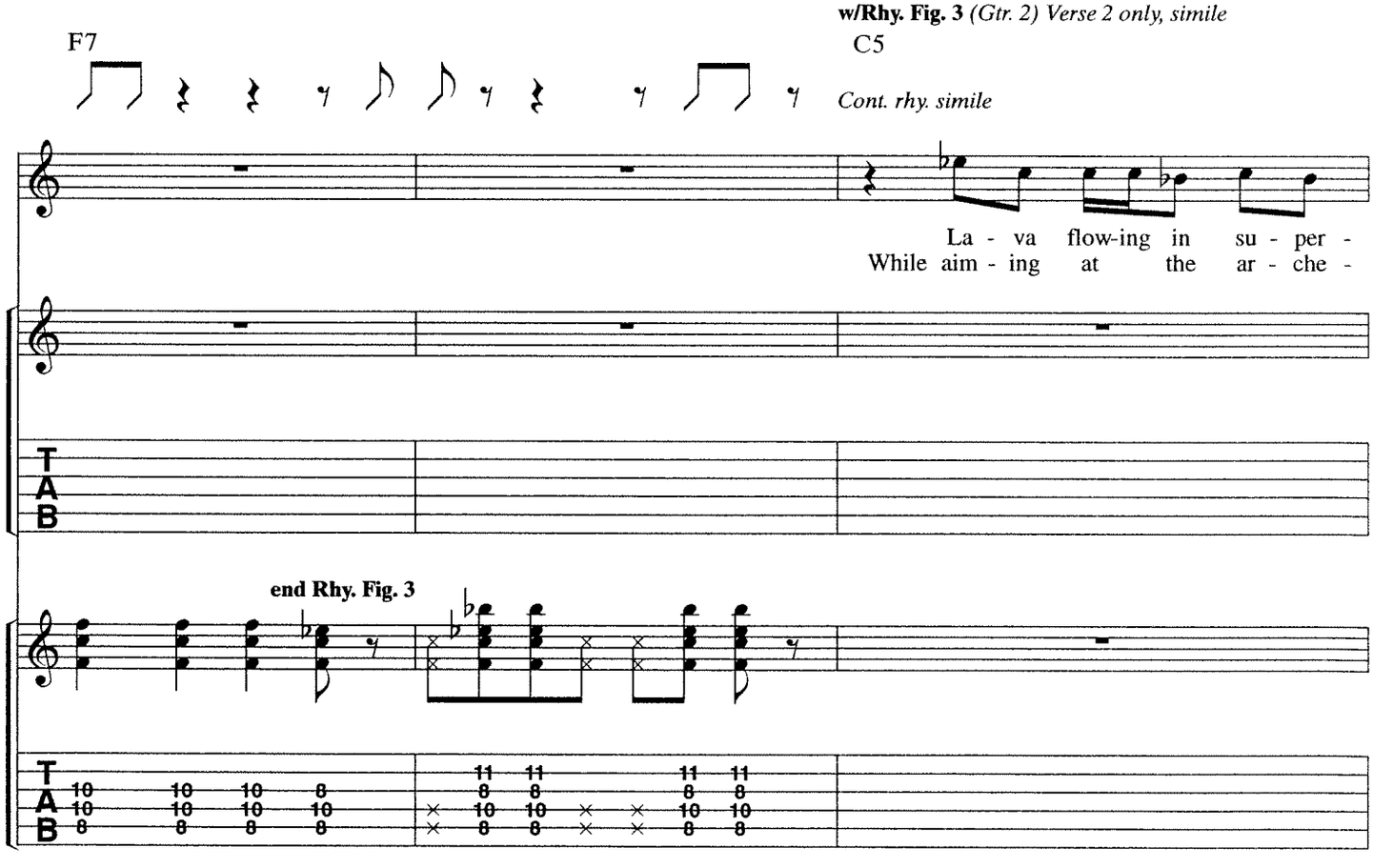
Gtr. 3

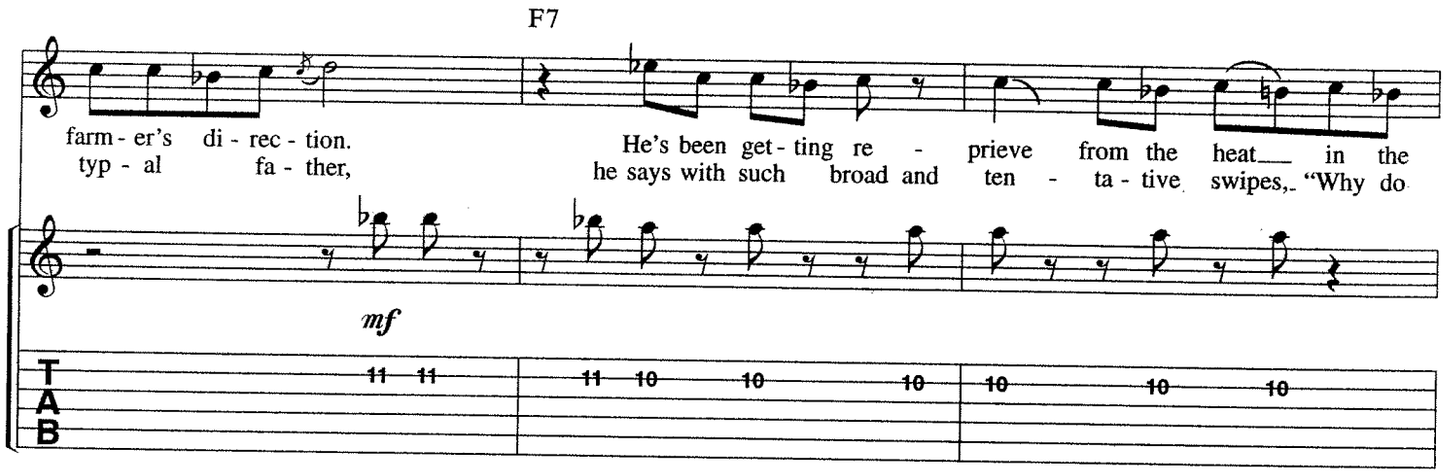
w/Rhy. Fig. 2 *(Gtr. 1) 2 times, simile*



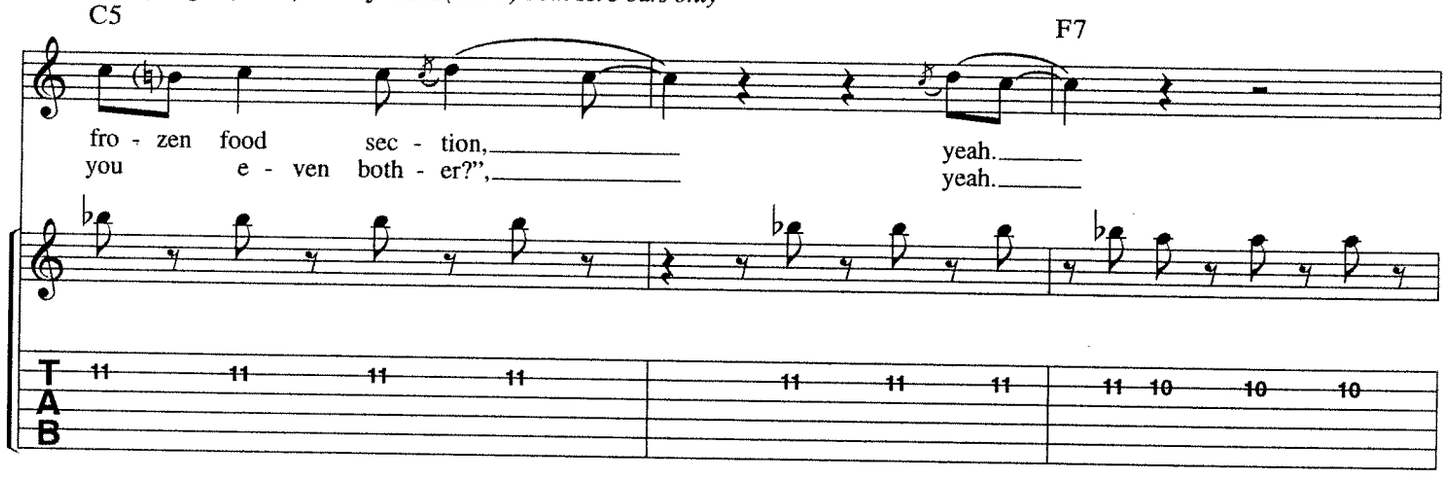
*Verse 1 only.

w/Rhy. Fig. 3 *(Gtr. 2) Verse 2 only, simile*





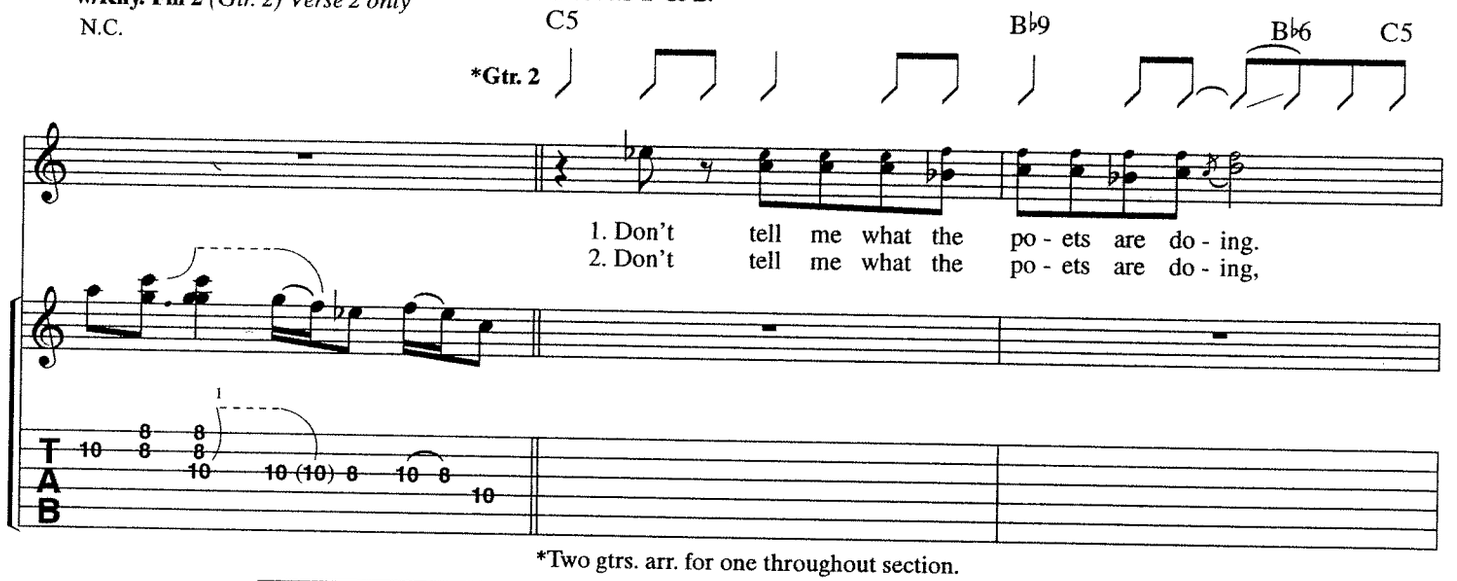
w/Rhy. Fig. 2 *(Gtr. 1)* **& Rhy. Fill 1** *(Gtr. 3) both 1st 3 bars only*



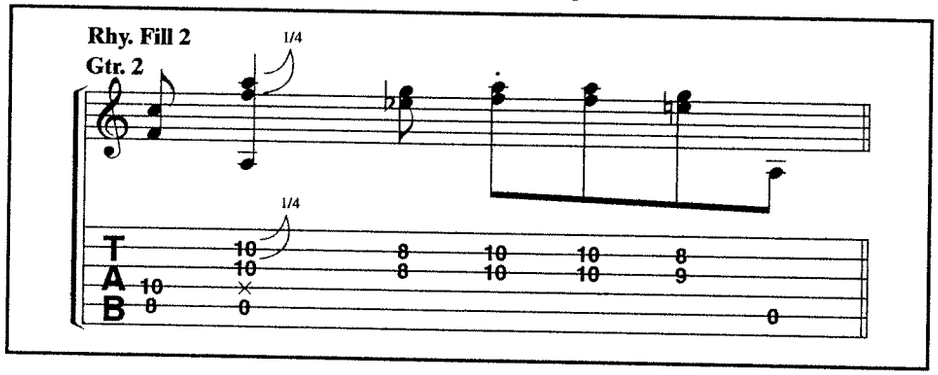
w/Rhy. Fill 2 *(Gtr. 2) Verse 2 only*

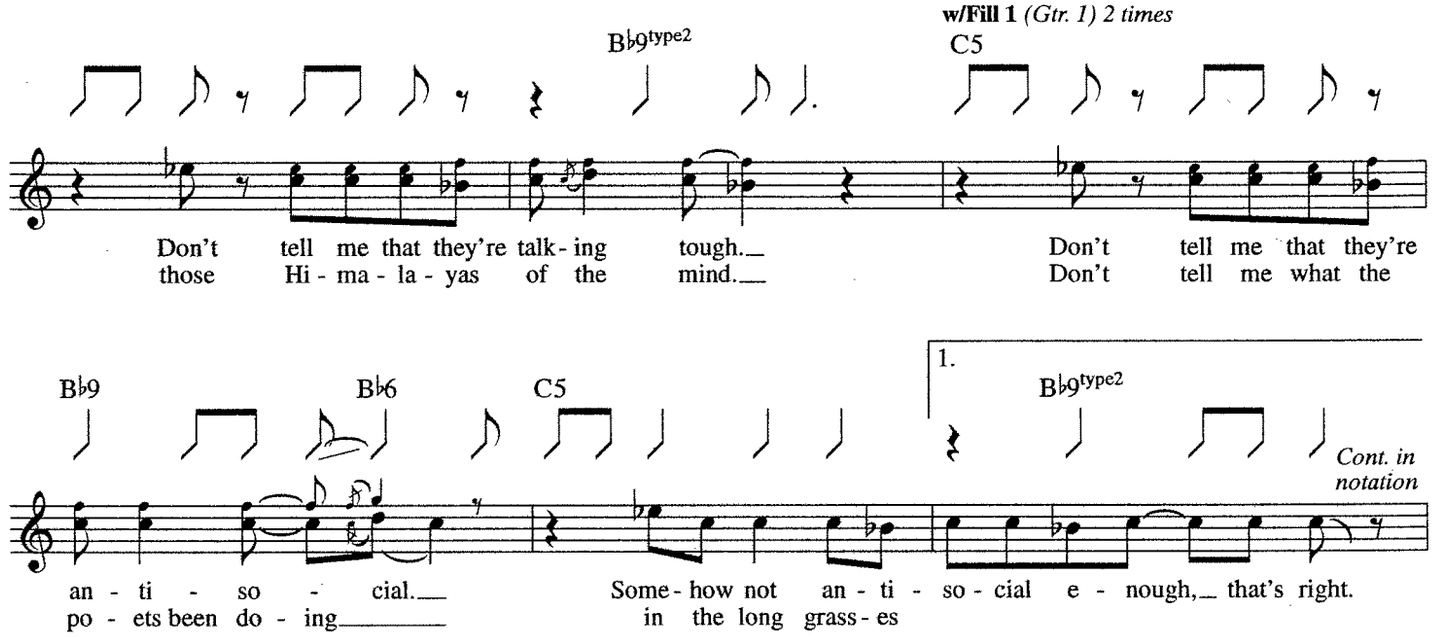
N.C.

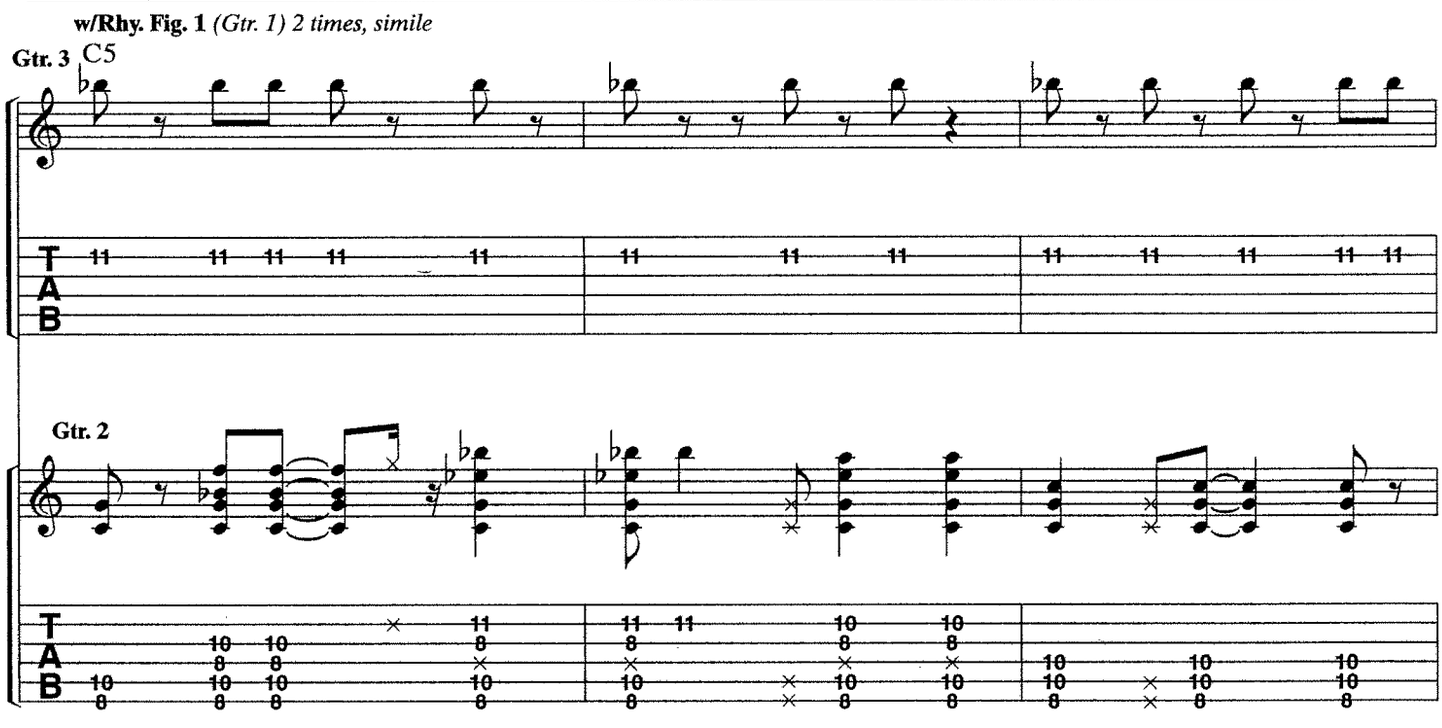
Chorus 1 & 2:

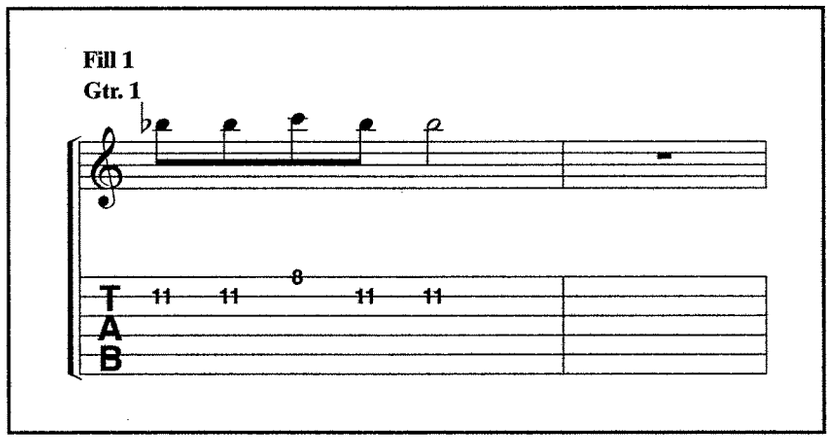


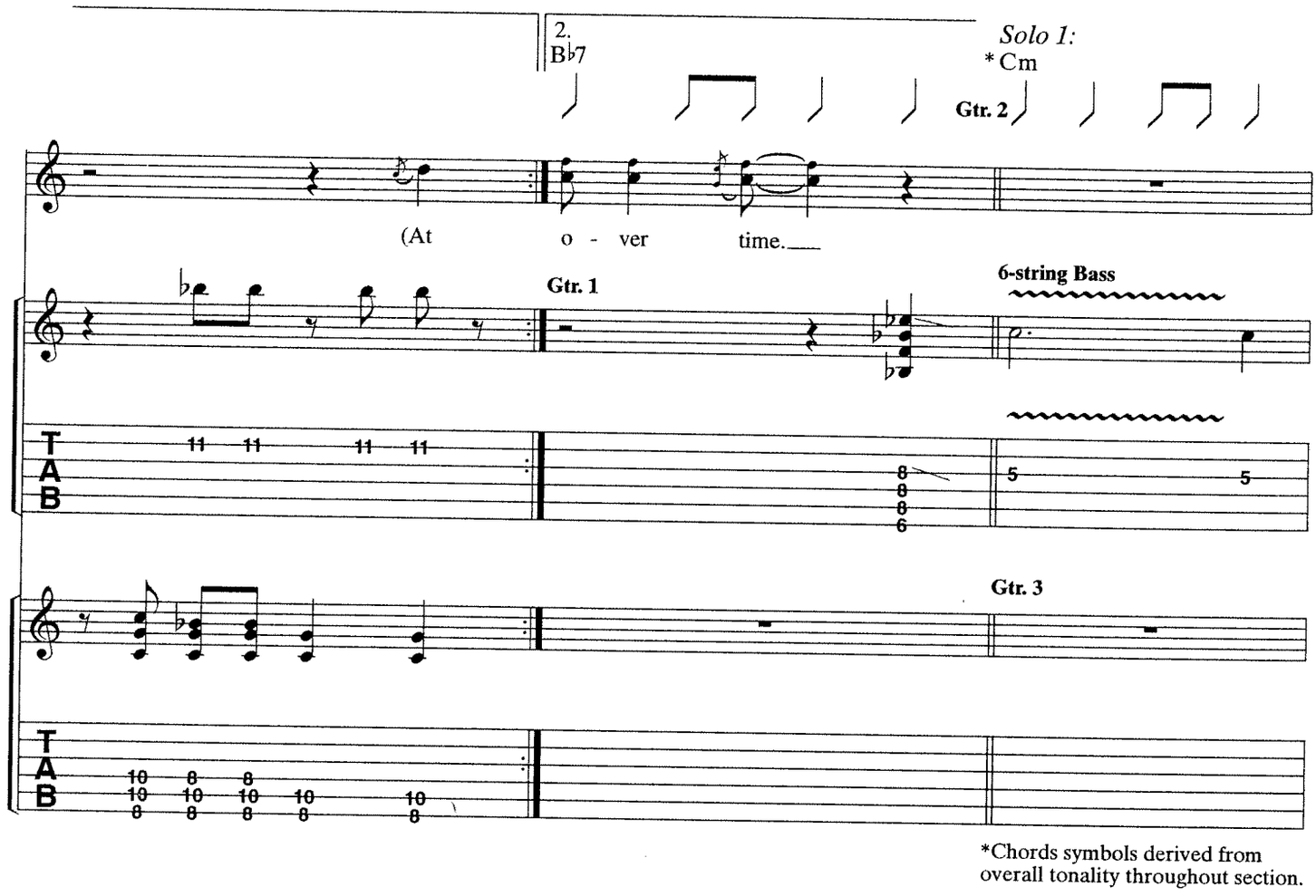
*Two gtrs. arr. for one throughout section.



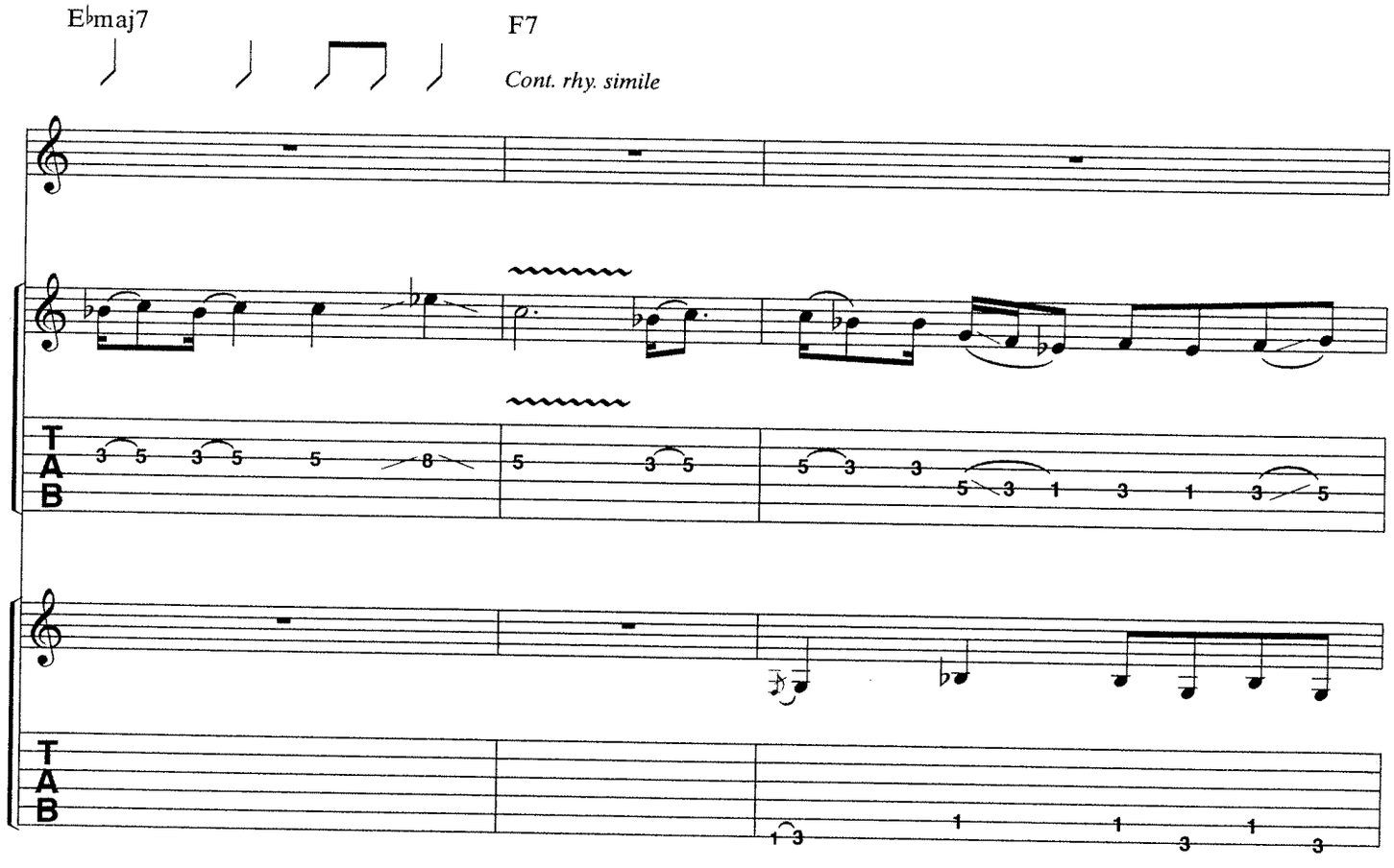

w/Fill 1 (Gtr. 1) 2 times
B♭9type2
C5
Don't tell me that they're talk-ing tough.
those Hi-ma-la-yas of the mind.
Don't tell me that they're
Don't tell me what the
B♭9
B♭6
C5
1.
B♭9type2
Cont. in notation
an-ti-so-cial.
po-ets been do-ing
Some-how not an-ti-so-cial e-nough, that's right.
in the long grass-es

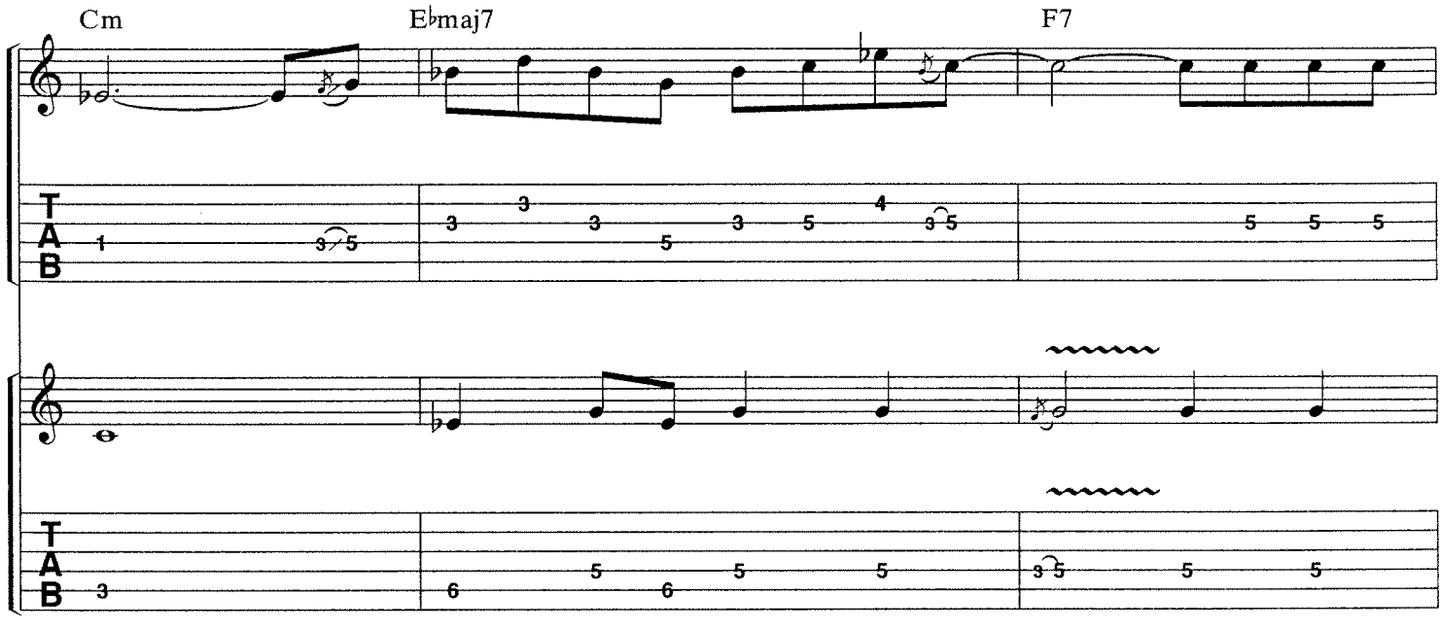

w/Rhy. Fig. 1 (Gtr. 1) 2 times, simile
Gtr. 3
C5
T
A
B
Gtr. 2


Fill 1
Gtr. 1
T
A
B



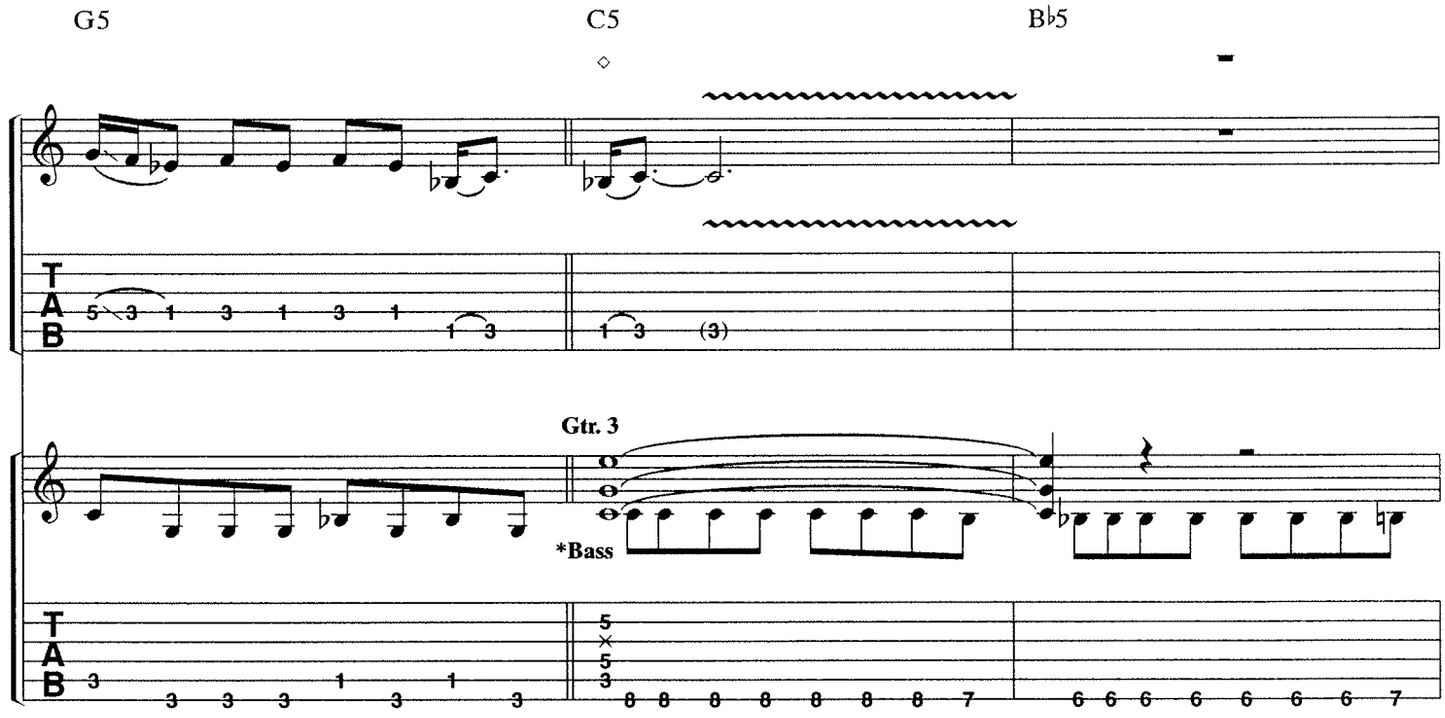
*Chords symbols derived from overall tonality throughout section.



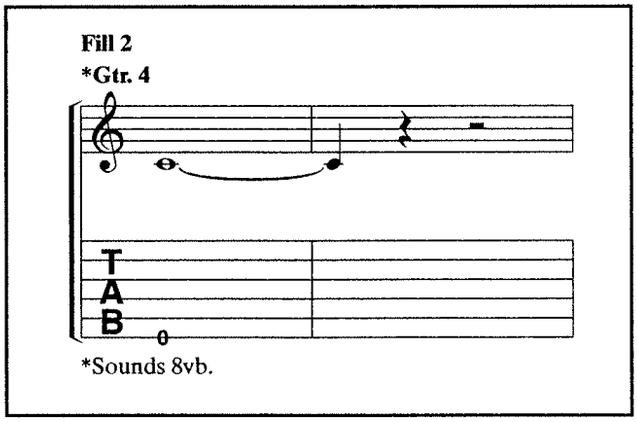


Interlude:

w/Fill 2 *(Gtr. 4)*



*Sounds 8vb.



Chorus 3:

C5 B♭5 C5

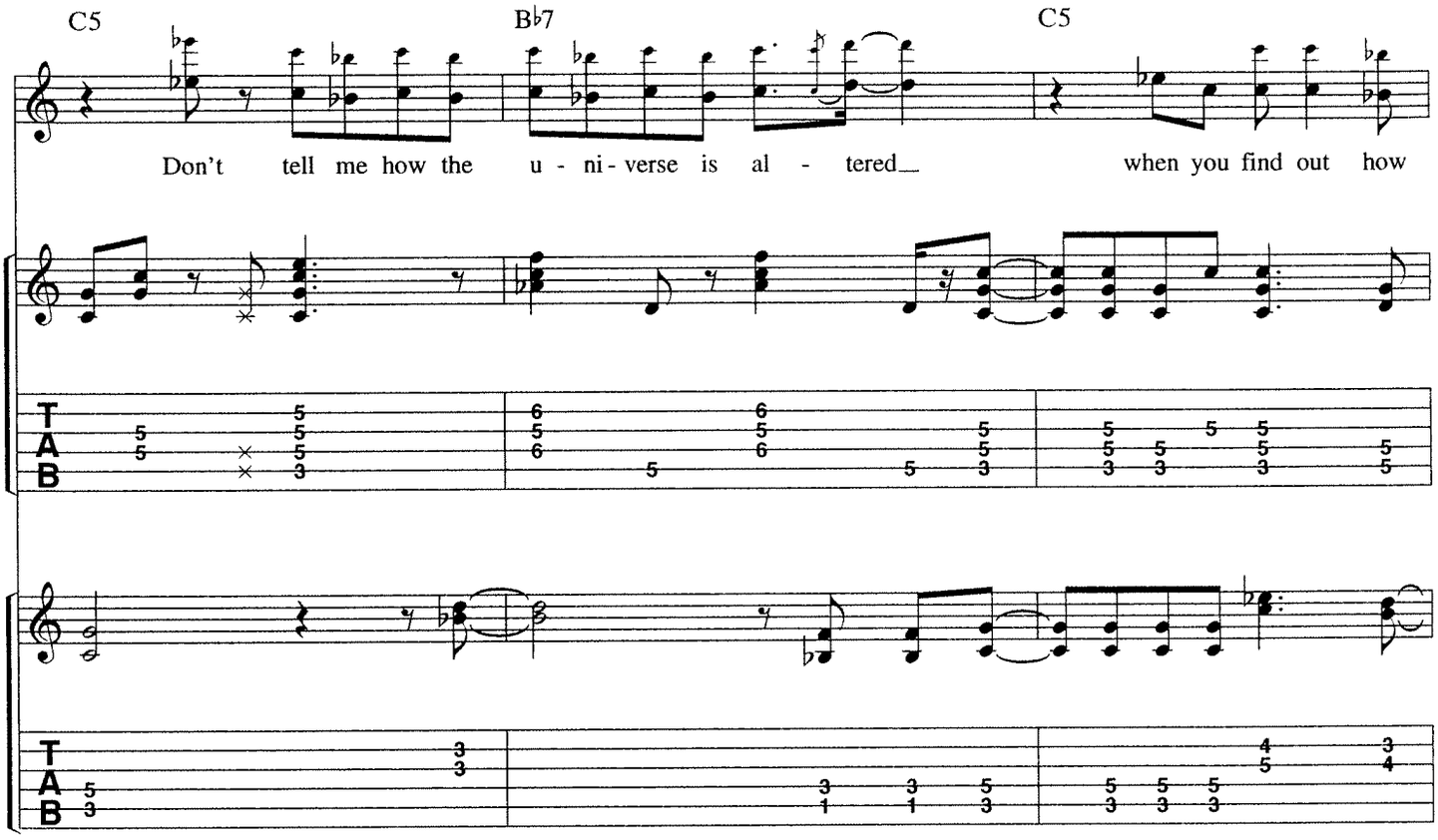
Don't tell me what the

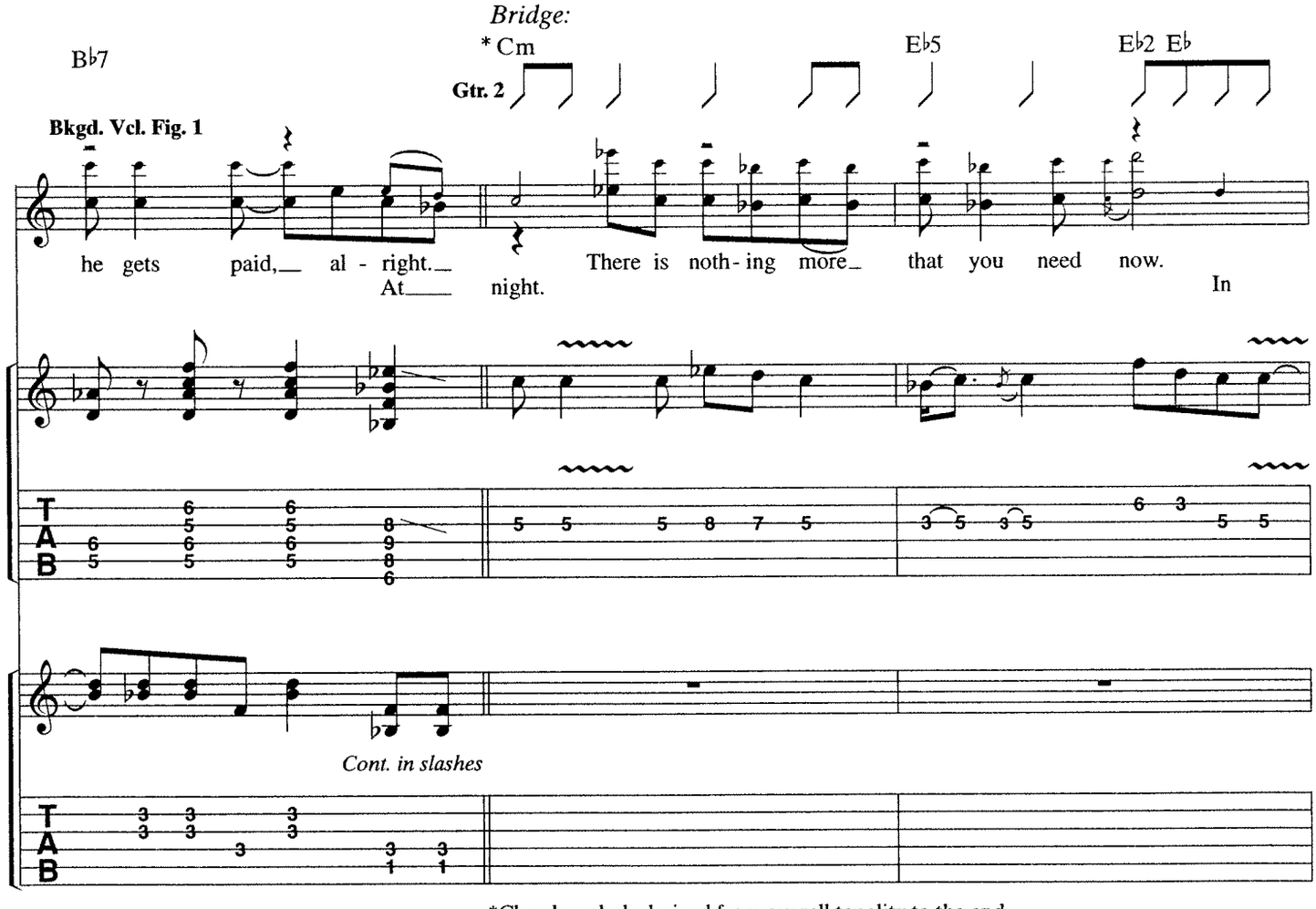
Gtr. 1

Gtr. 2

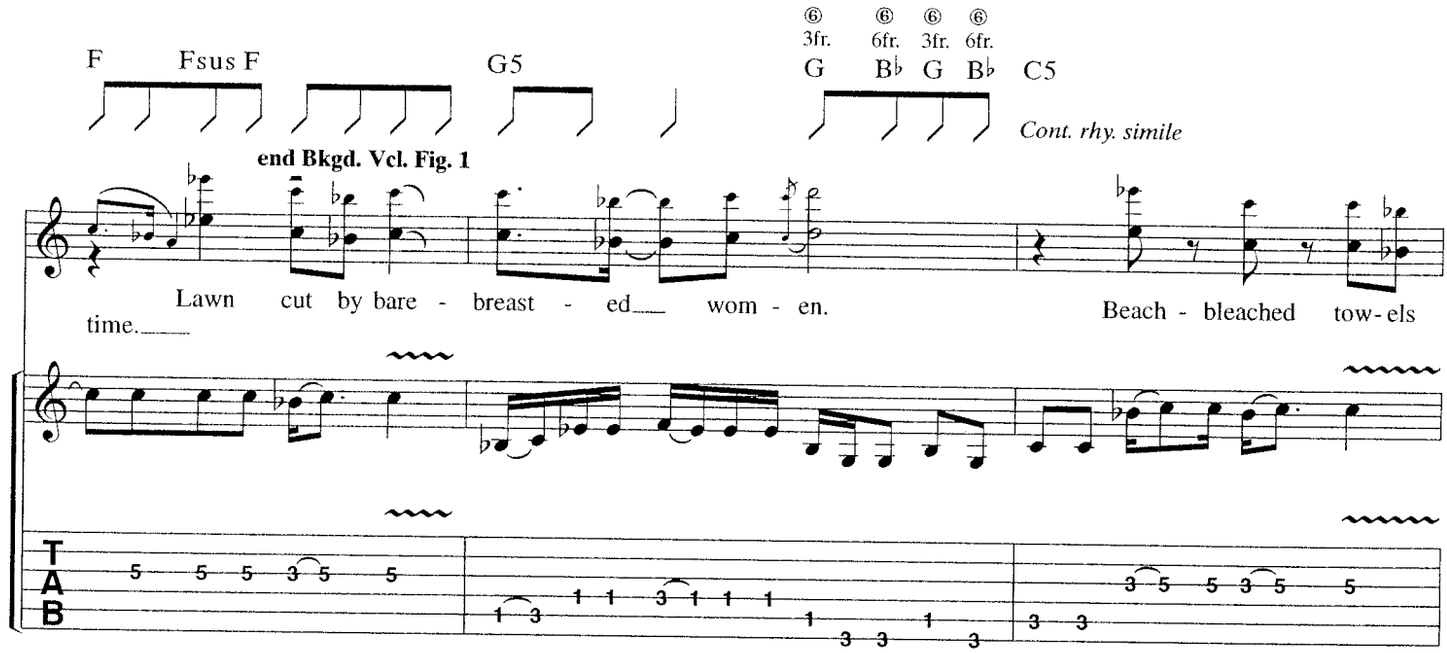
B♭7 C5 B♭7

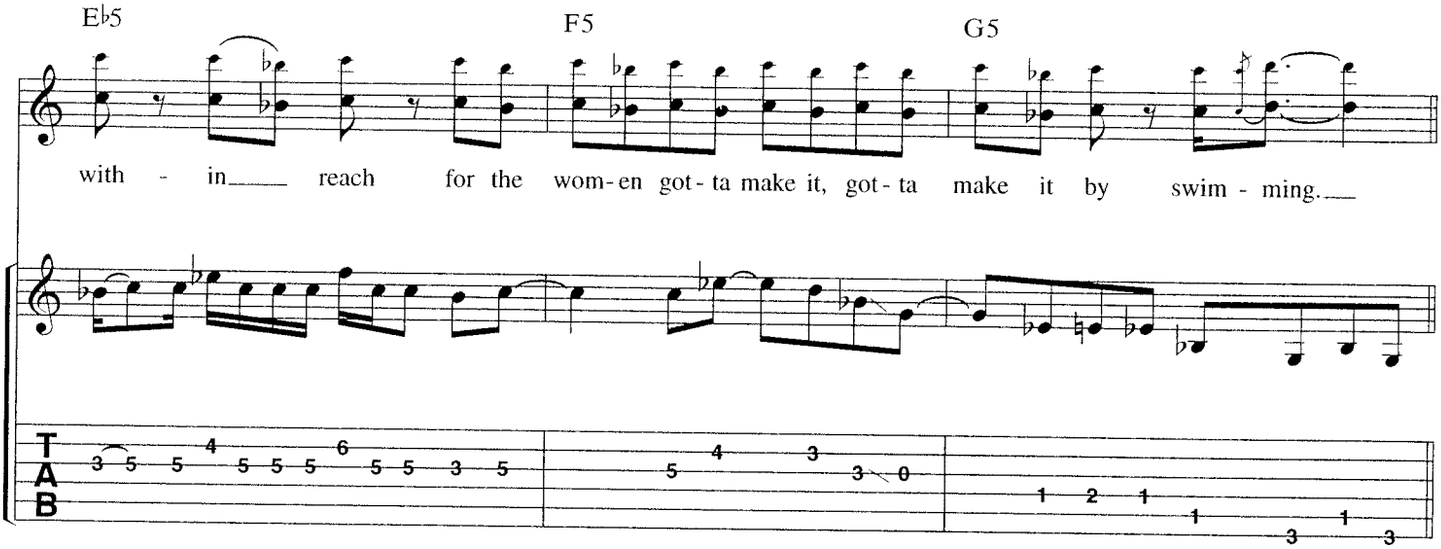
po - ets are do - ing on the street and the e - pit - o - me of vague.



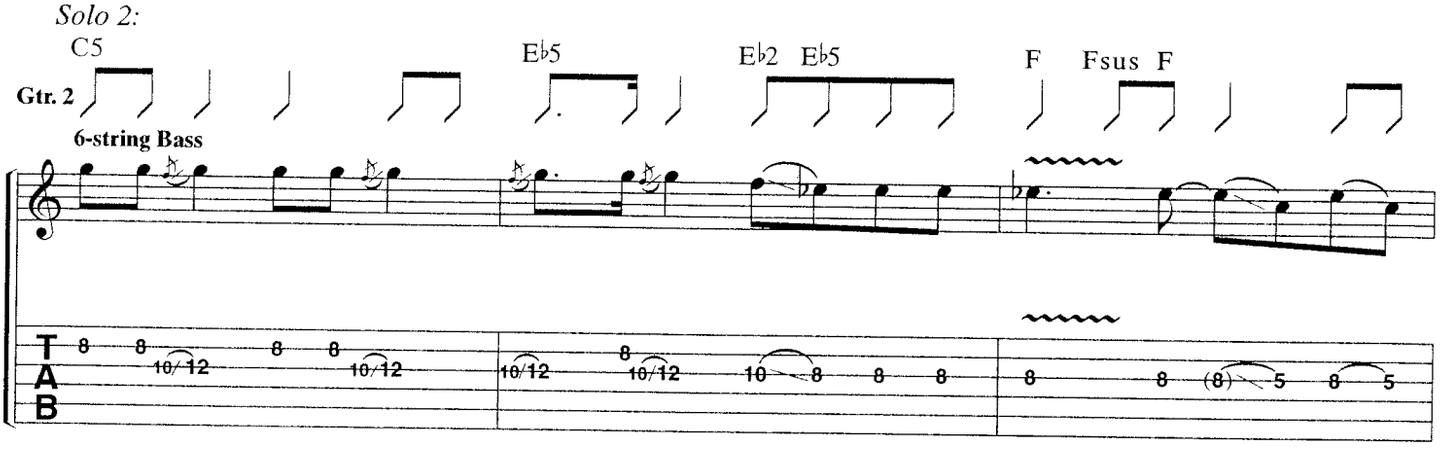


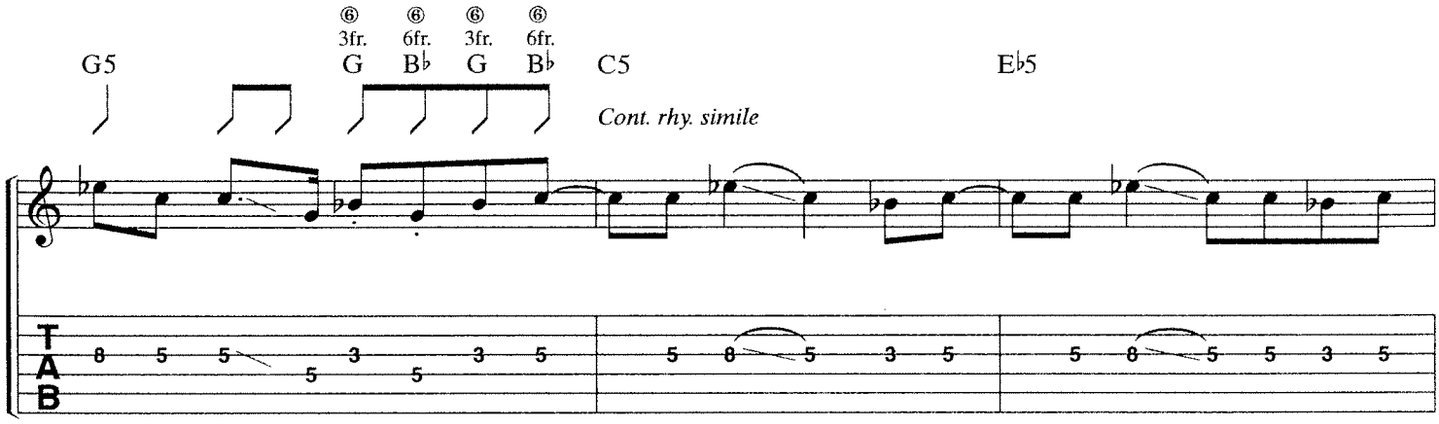
*Chord symbols derived from overall tonality to the end.

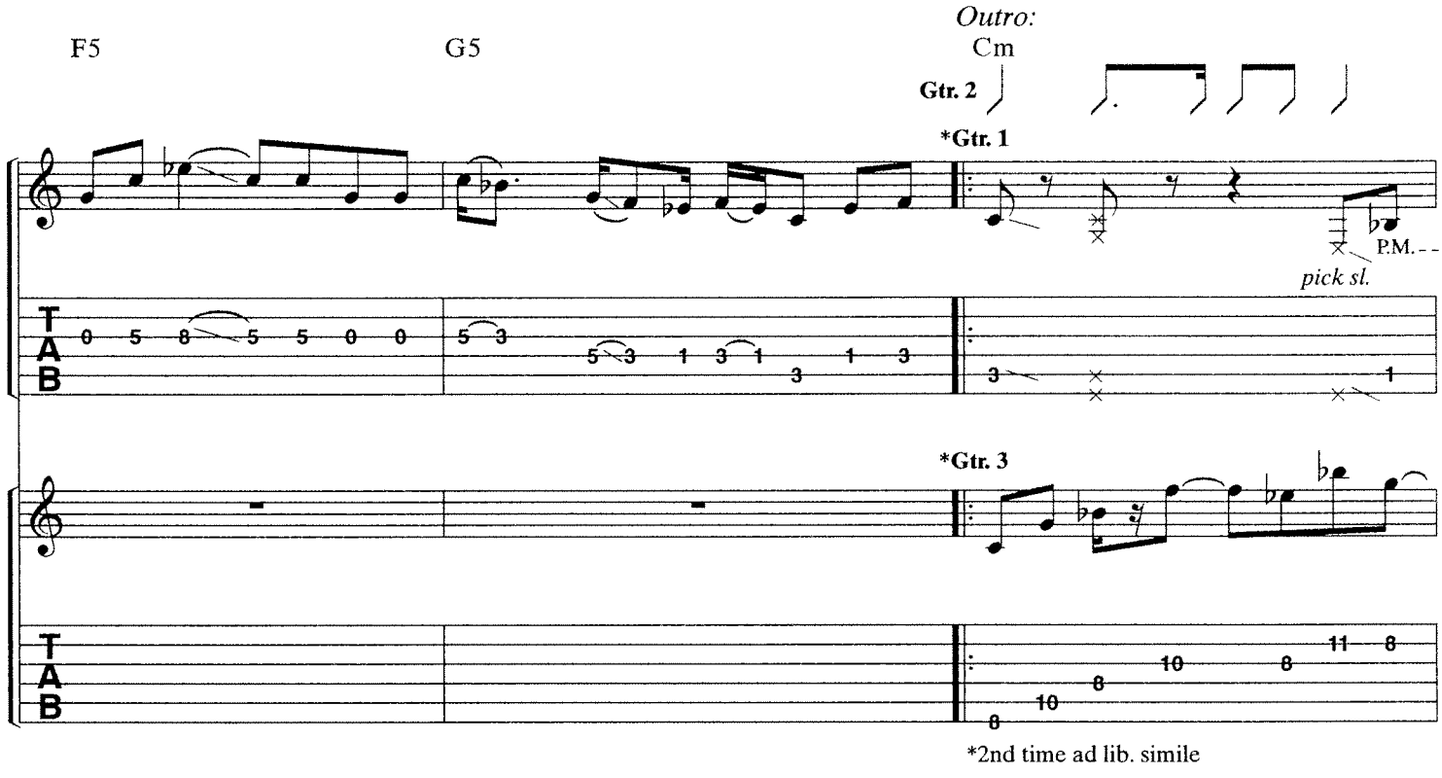

F
Fsus F
G5
⑥ 3fr.
⑥ 6fr.
⑥ 3fr.
⑥ 6fr.
G B♭ G B♭
C5
Cont. rhy. simile
end Bkgd. Vcl. Fig. 1
Lawn cut by bare - breast - ed wom - en.
Beach - bleached tow-els
time.
T
A
B


E♭5
F5
G5
with - in reach for the wom-en got-ta make it, got-ta make it by swim - ming.
T
A
B

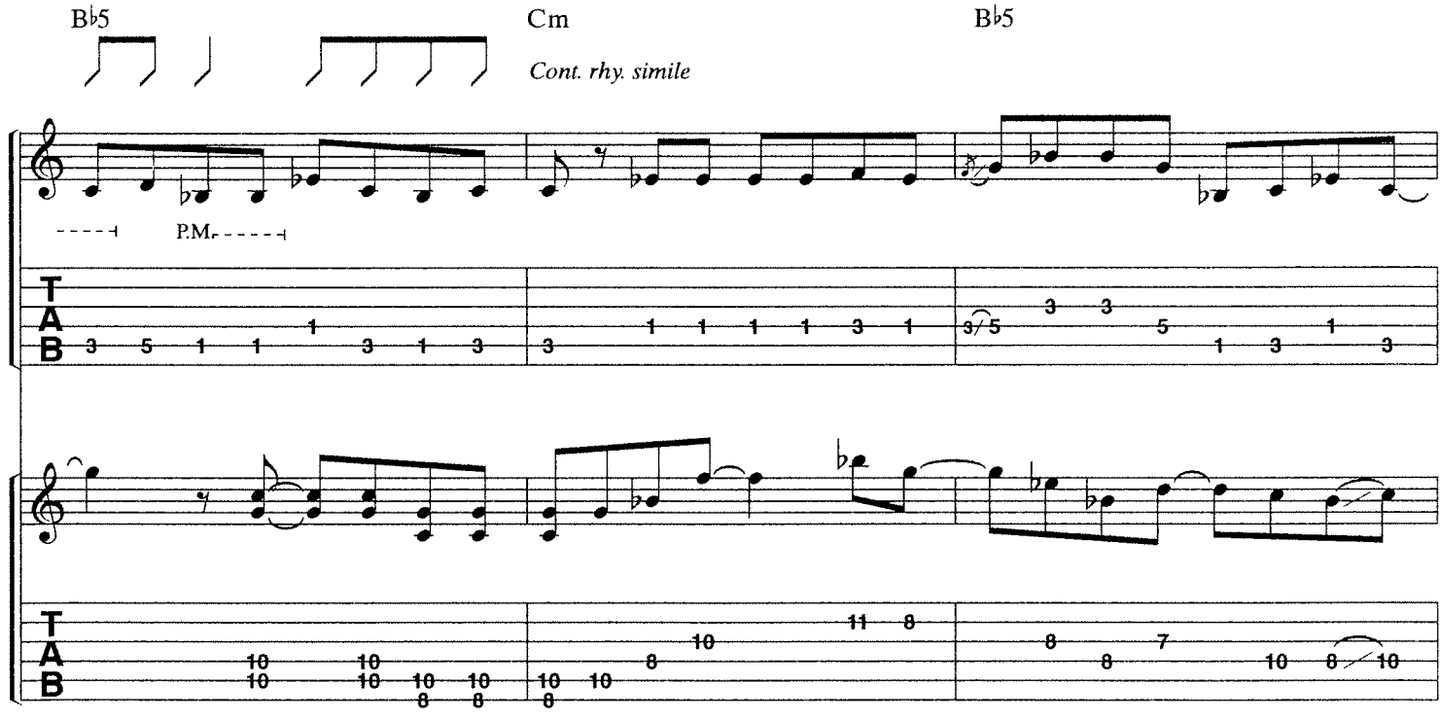
Solo 2:

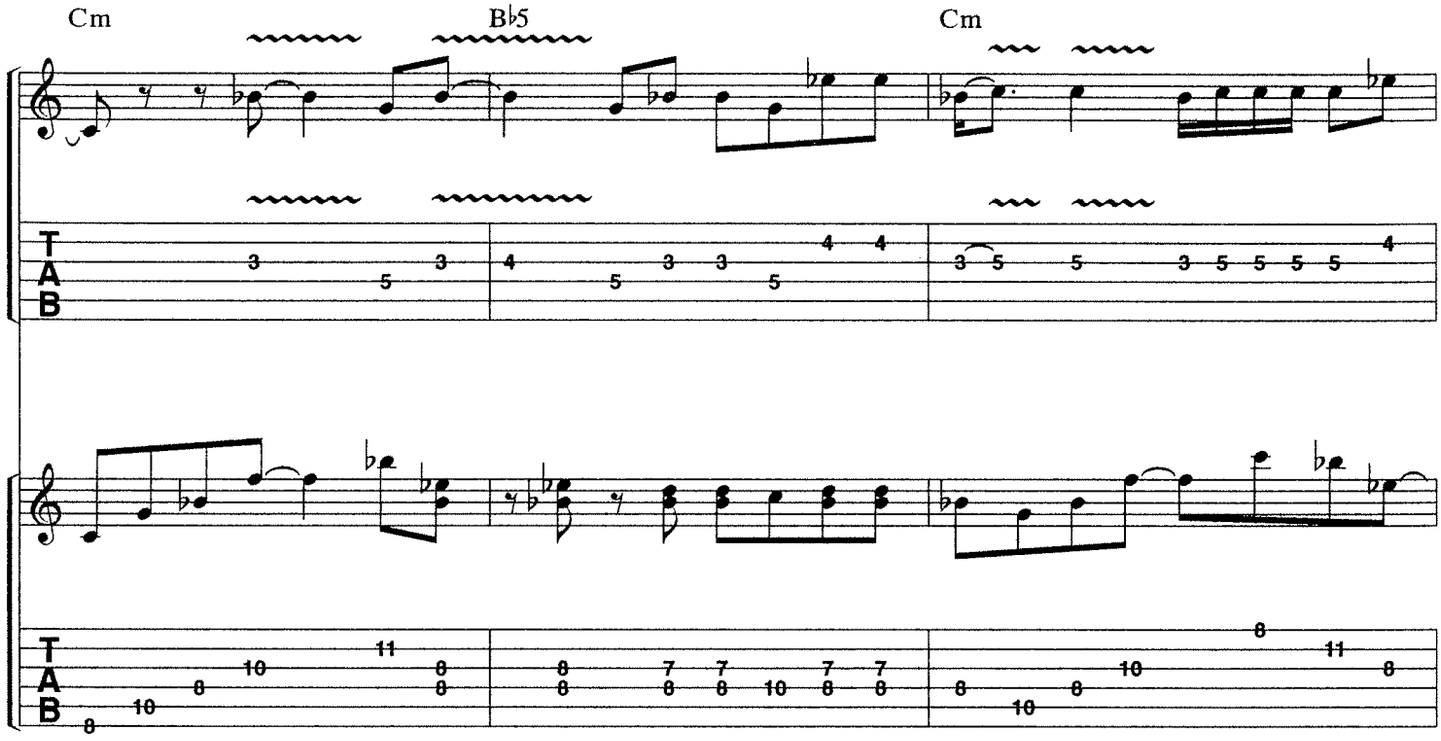

C5
E♭5
E♭2 E♭5
F
Fsus F
Gtr. 2
6-string Bass
T
A
B

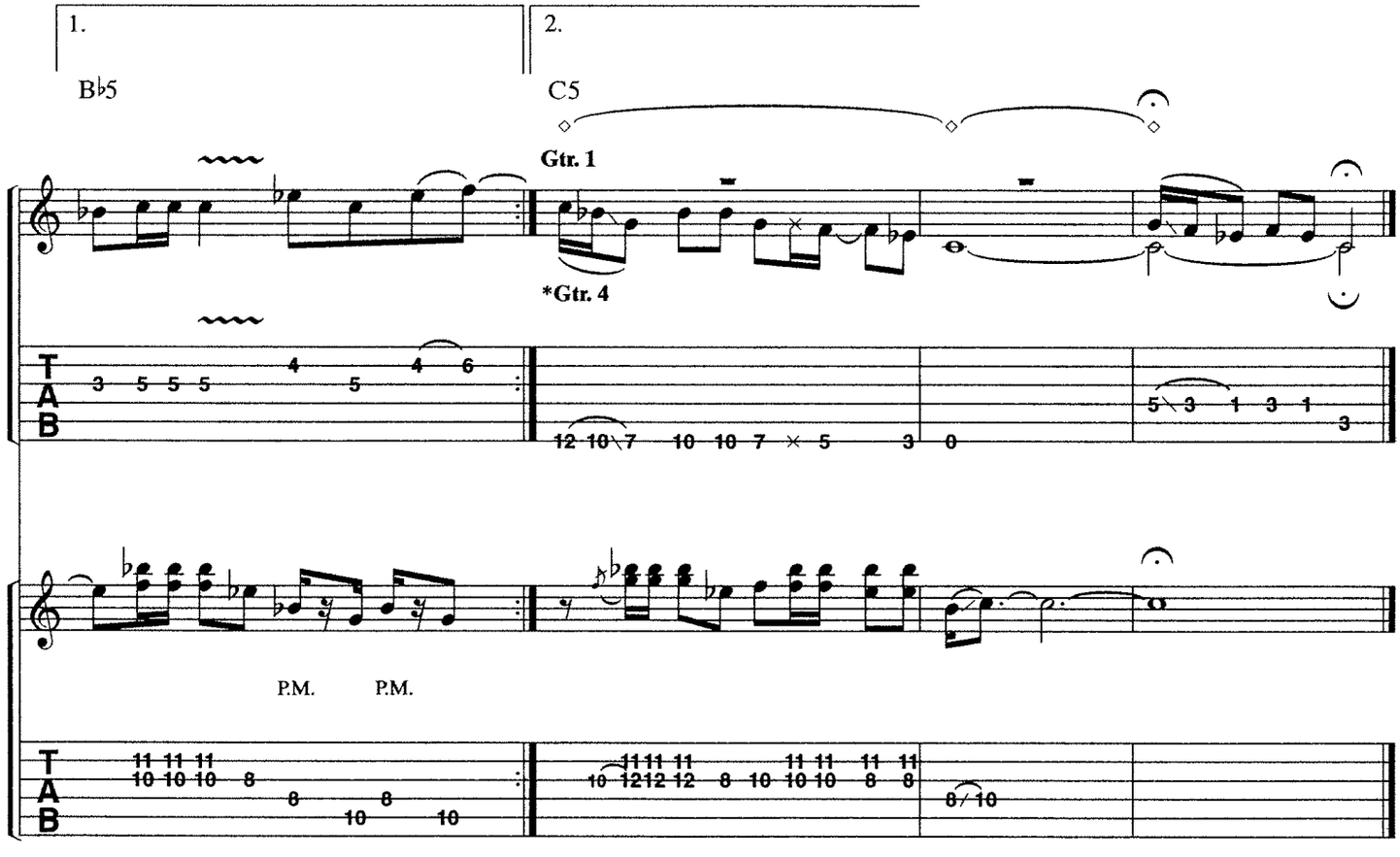




*2nd time ad lib. simile







*Sounds 8vb.

SOMETHING ON

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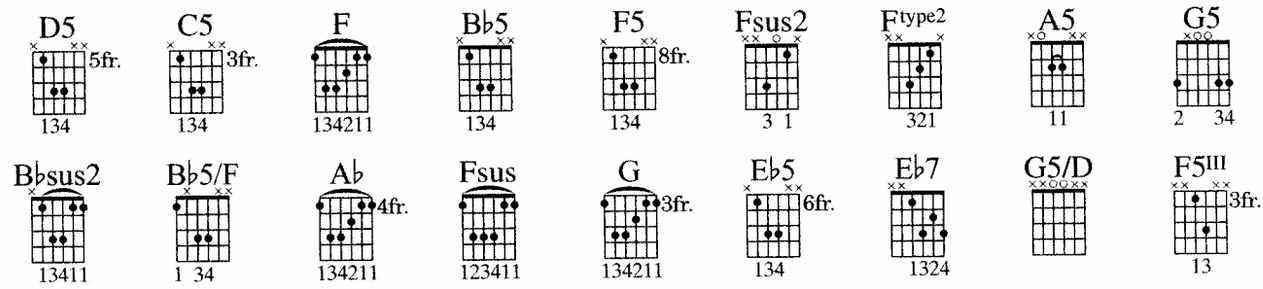

Moderately ♩ = 124

Intro: D5 C5 F

Gtr. 1

Gtr. 2

f *hold throughout*

Gtr. 3

f

D5 C5 ③ 2fr A B♭5 ③ open G F F5 D5 C5

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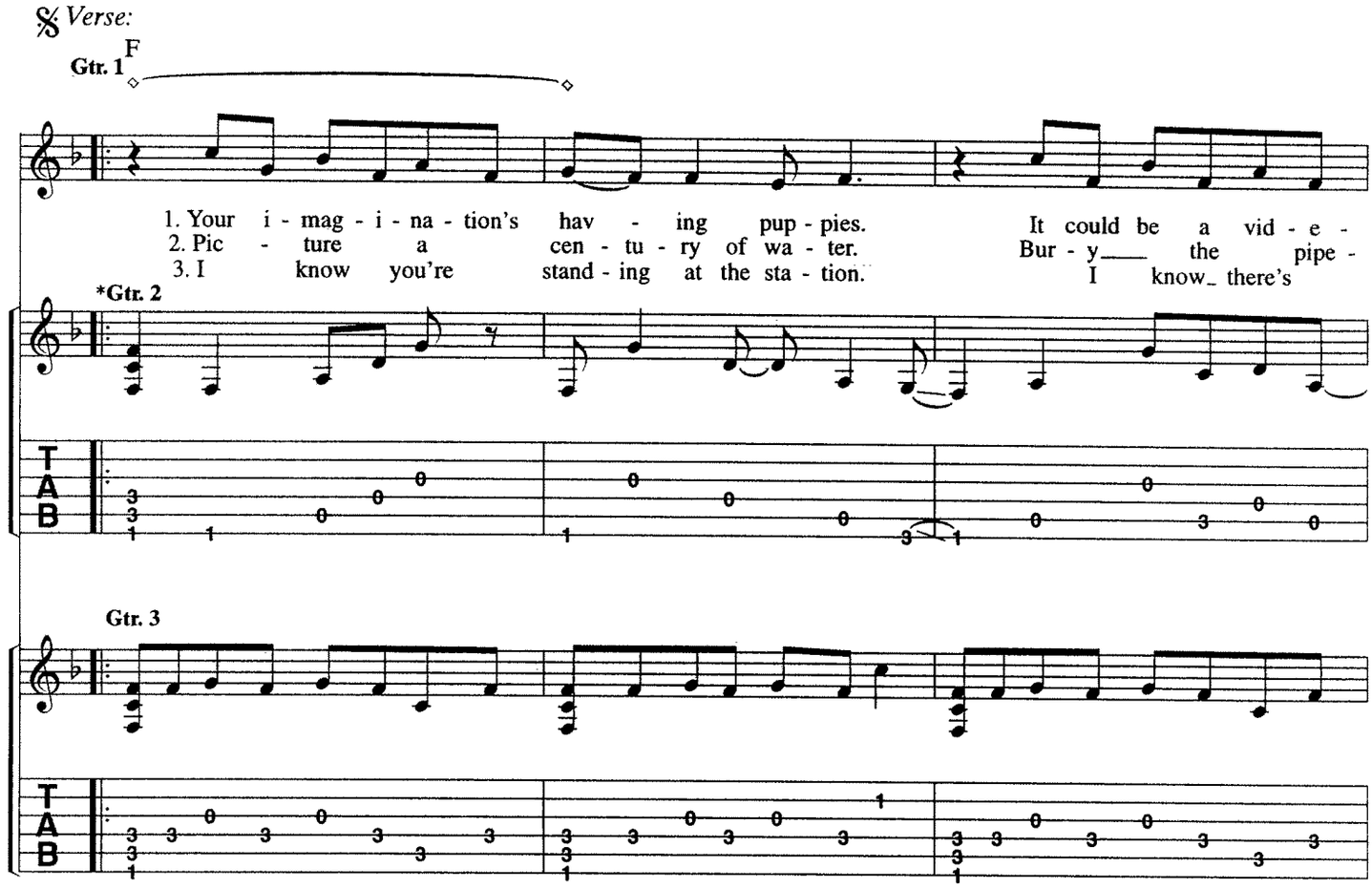
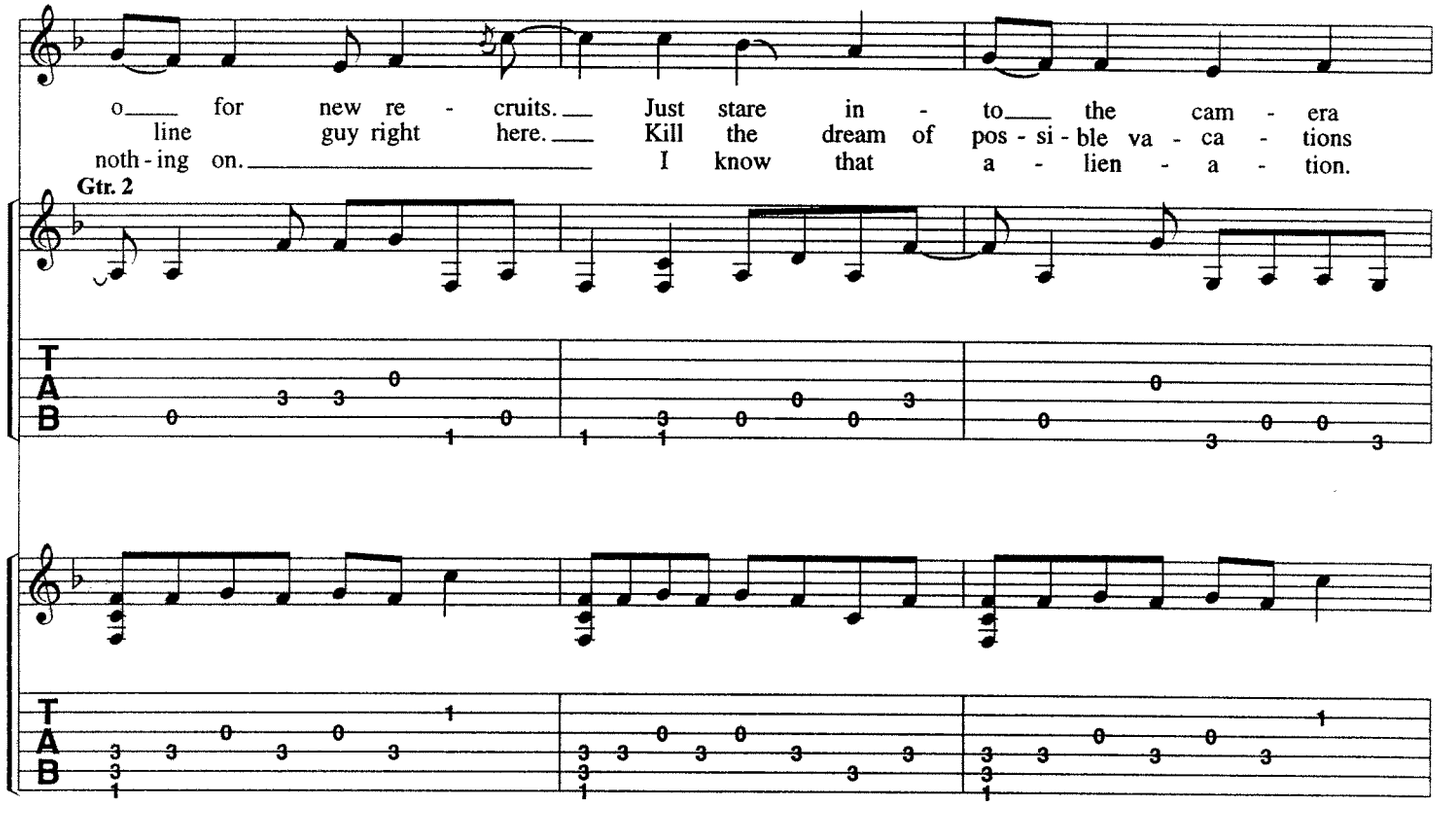
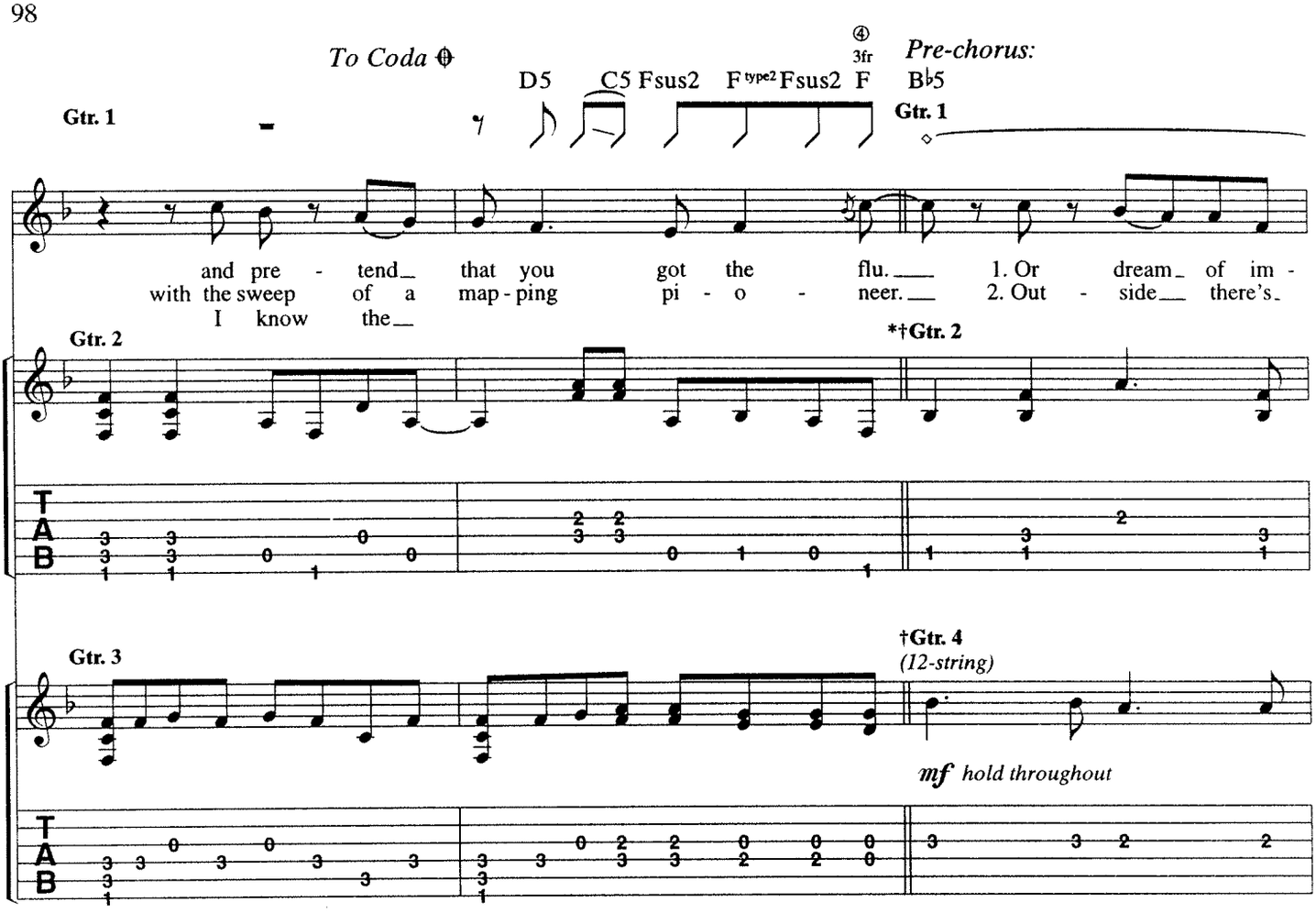
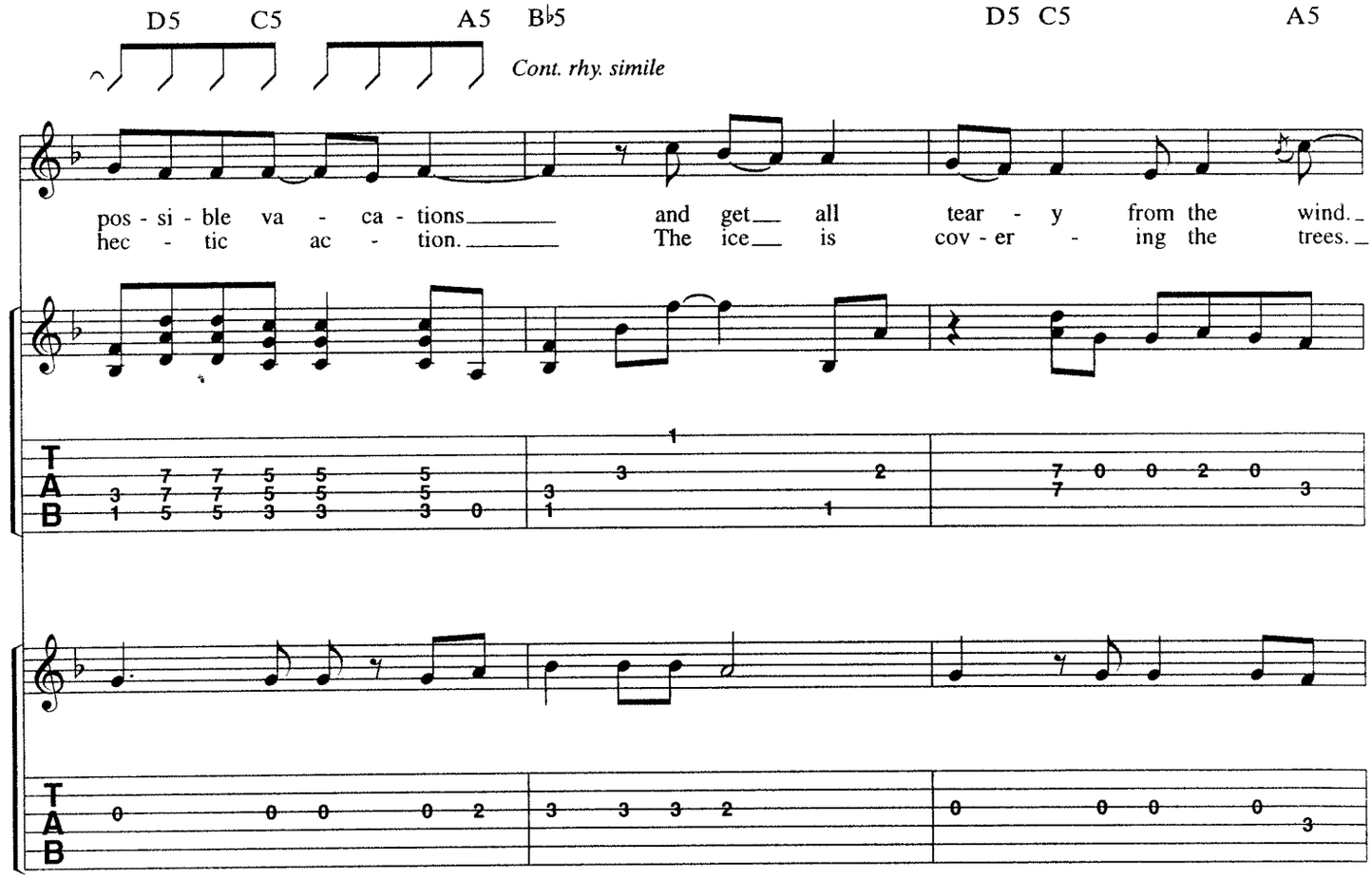


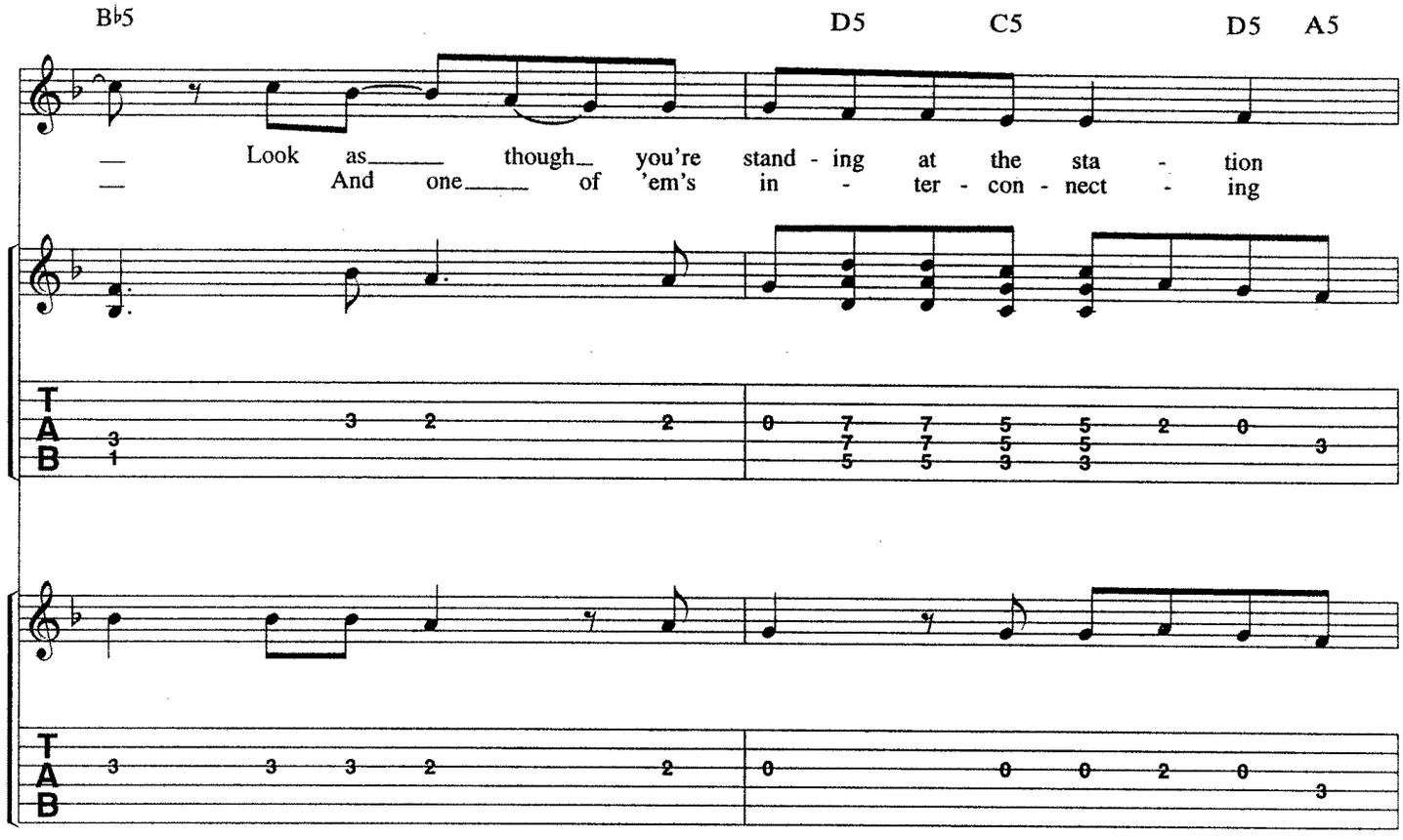
*Verses 2 & 3 ad lib. simile.

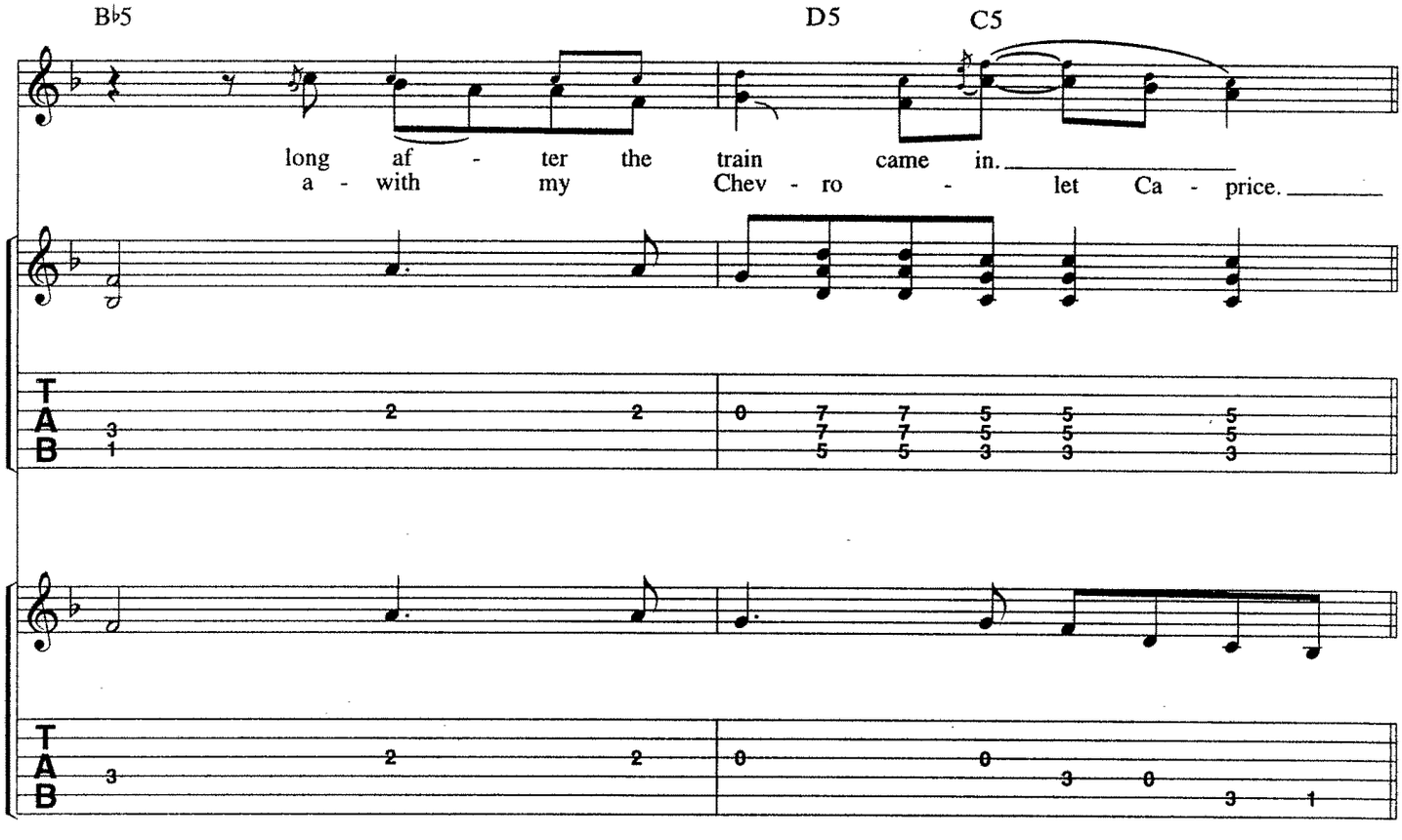




*Two gtrs. arr. for one throughout section.
†Pre-chorus 2 ad lib. simile.




B♭5
D5
C5
D5
A5
Look as though you're stand - ing at the sta - tion
And one of 'em's in - ter - con - nect - ing
T
A
B


B♭5
D5
C5
long af - ter the train came in.
a - with my Chev - ro - let Ca - price.
T
A
B

Chorus 1 & 2:

F G5 B♭sus2

Rhy. Fig. 1

*†Gtr. 1

1. And see how the space taut - ens, oh, like there's
2. Black - out to phan - tom pow - er and like there's

Gtr. 3

Riff A

*Two gtrs. arr. for one throughout section.
†Chorus 2 ad lib. simile.

D5 C5 F G5

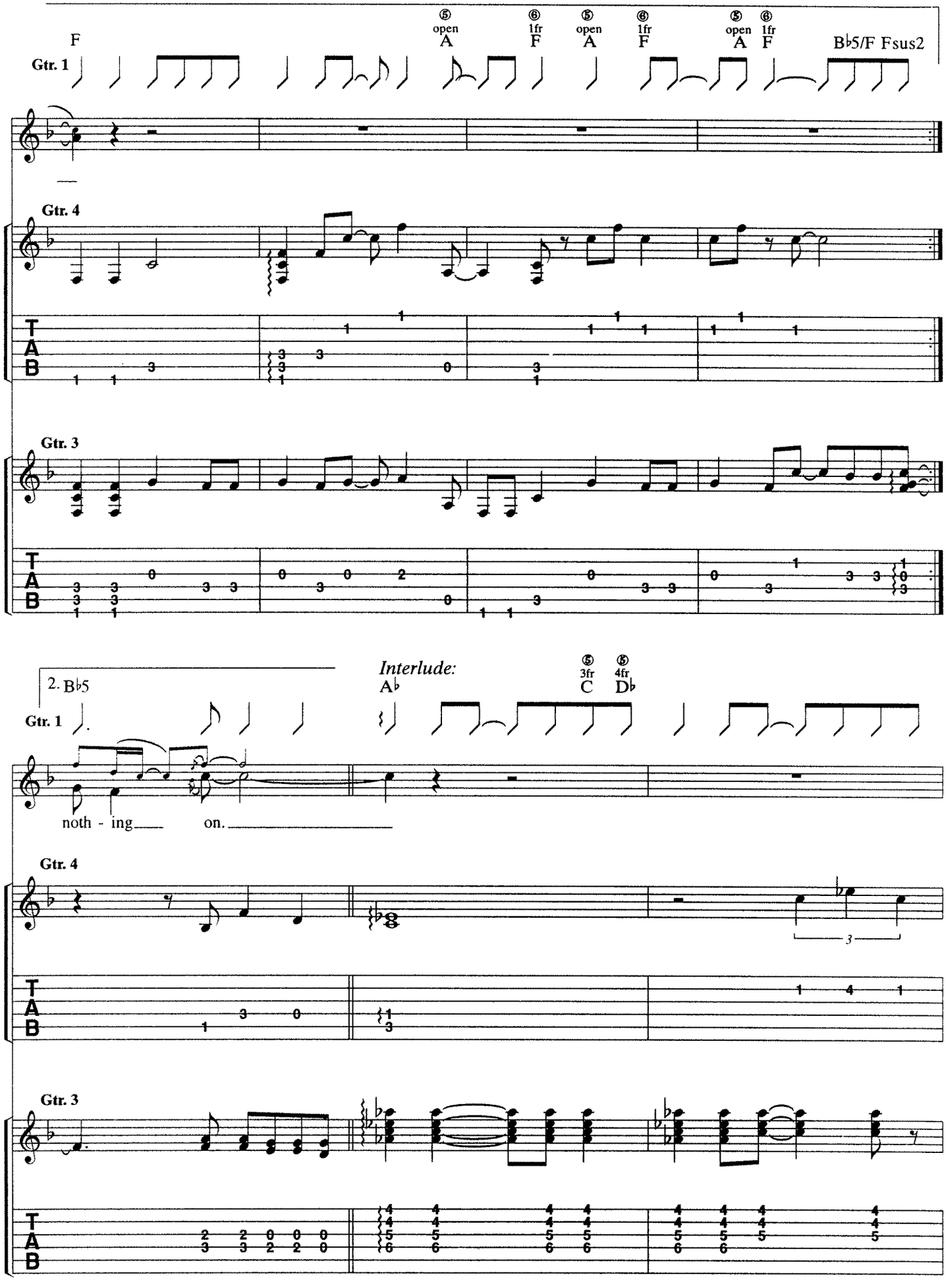
some - thing on. And you're nev - er more hot then
noth - ing on. And ham - mer - ing the tow - er,

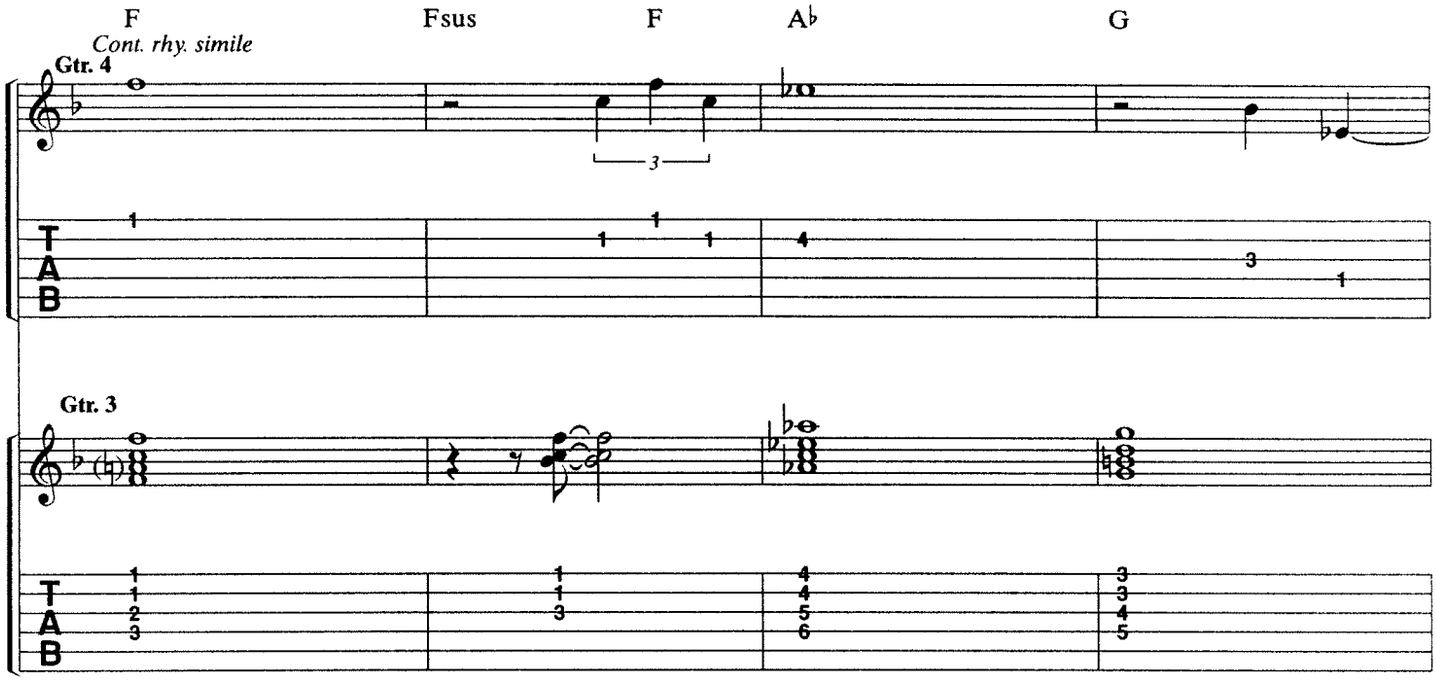
B♭2 1. D5 C5 ③ open G

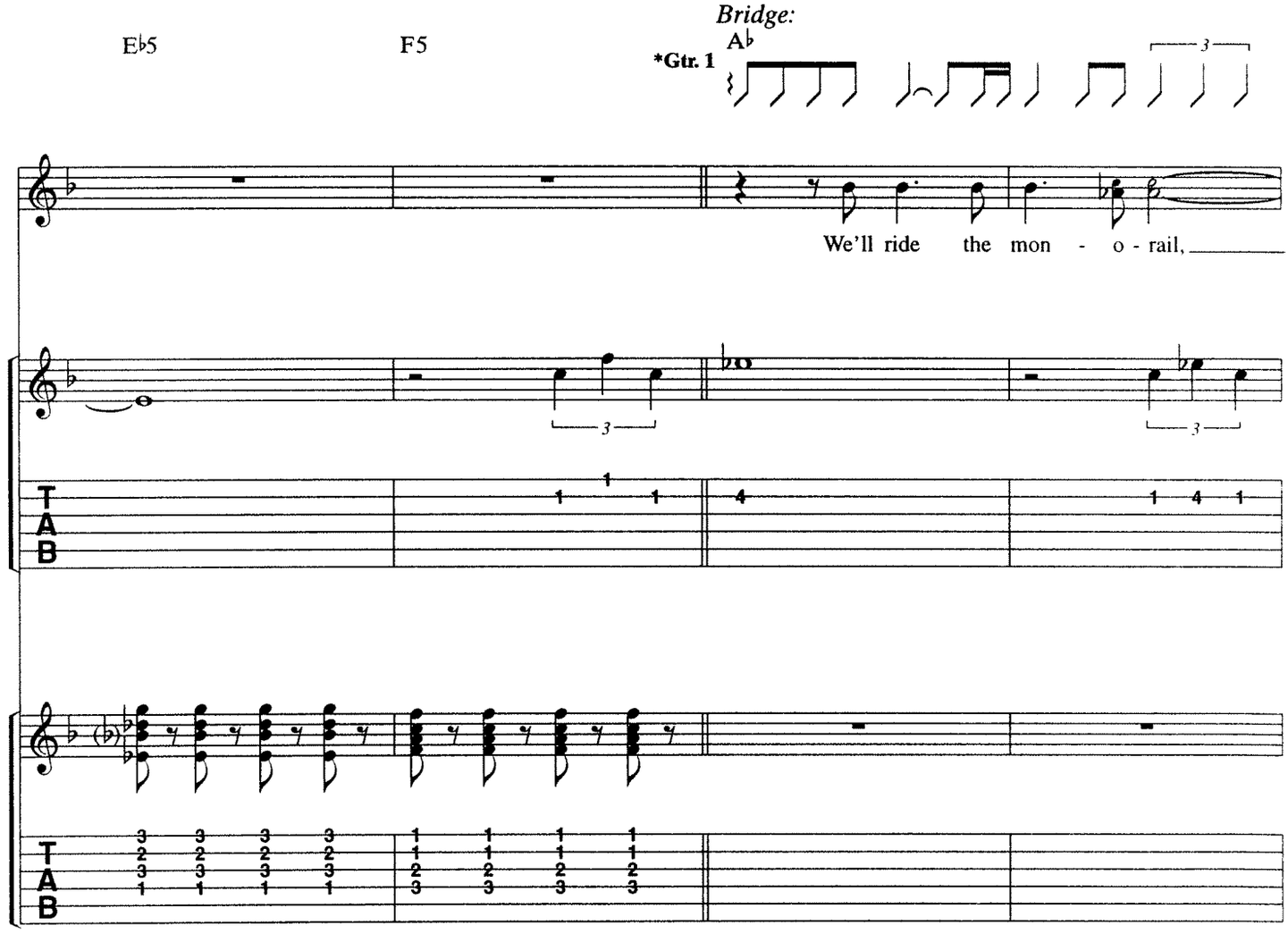
end Rhy. Fig. 1

when you've got some - thing on.
and now there's

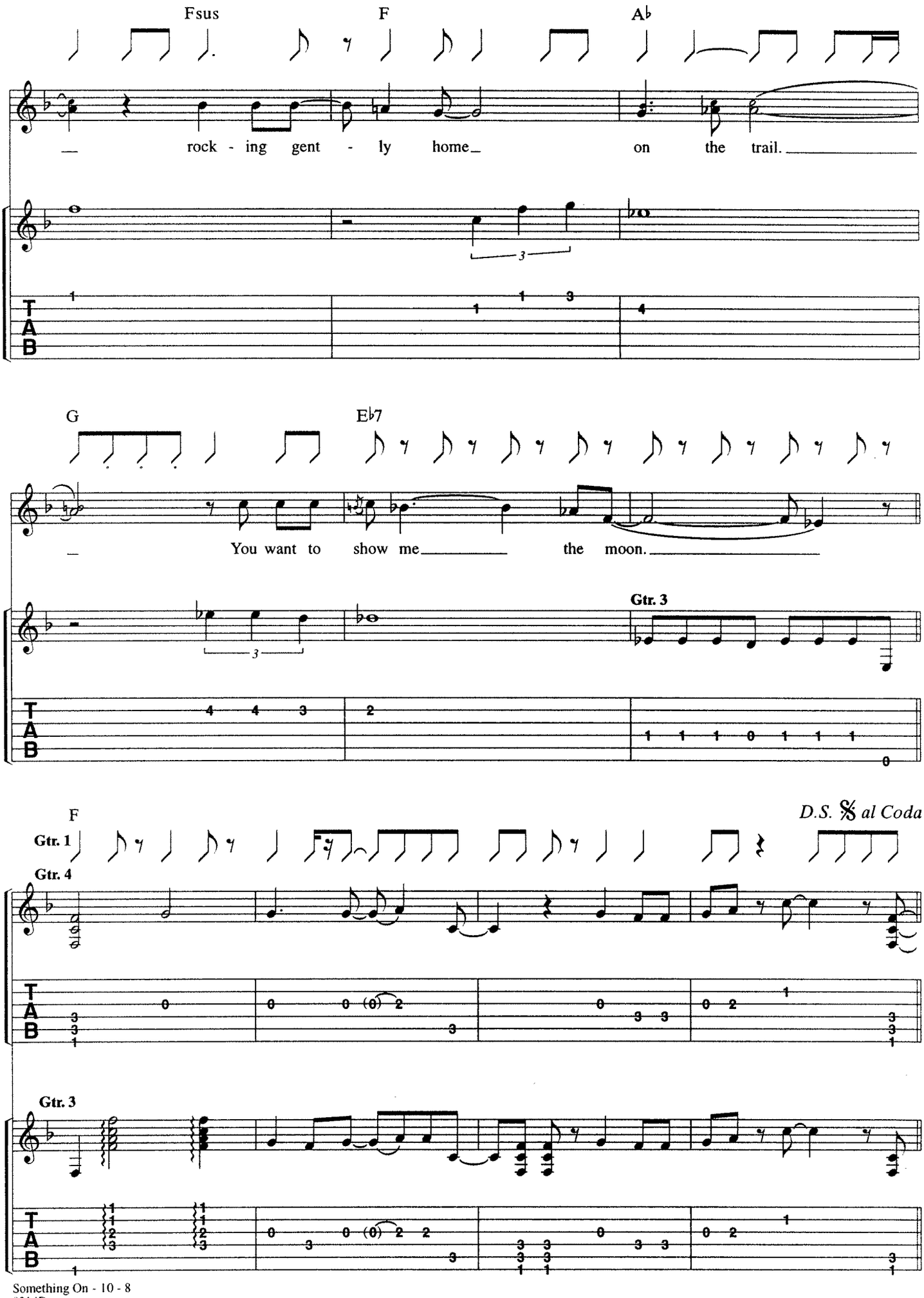
end Riff A


F
⑤ open A
⑥ 1fr F
⑤ open A
⑥ 1fr F
⑤ open A
⑥ 1fr F
B♭5/F Fsus2
Gtr. 1
Gtr. 4
Gtr. 3
T A B
2. B♭5
Interlude:
A♭
⑤ 3fr C
⑤ 4fr D♭
noth - ing on.
3





*Two gtrs. arr. for one throughout section.


Fsus
F
A♭
rock - ing gent - ly home on the trail.
G
E♭7
You want to show me the moon.
Gtr. 3
F
D.S. 𝄋 al Coda
Gtr. 1
Gtr. 4
Gtr. 3
T
A
B

Coda

Chorus 3:
w/Rhy. Fig. 1 *(Gtr. 1)* **& Riff A** *(Gtr. 3) simile*

F G5

train's long_ gone. _____ I can see how your face taut - ens, __

Gtr. 2

T A B 3 3 3 5 6 8

Gtr. 3

T A B 3 2 0 0 3 3

B♭sus2 D5 C5 F G5

_ like you've got some - thing on. _____ It makes me

B♭2 D5 C5 A5 G5/D

feel just rot - ten, _____ but you've got some - thing on. _____

Outro:

F ③ open G ③ 2fr A ③ 3fr B♭ ③ open G

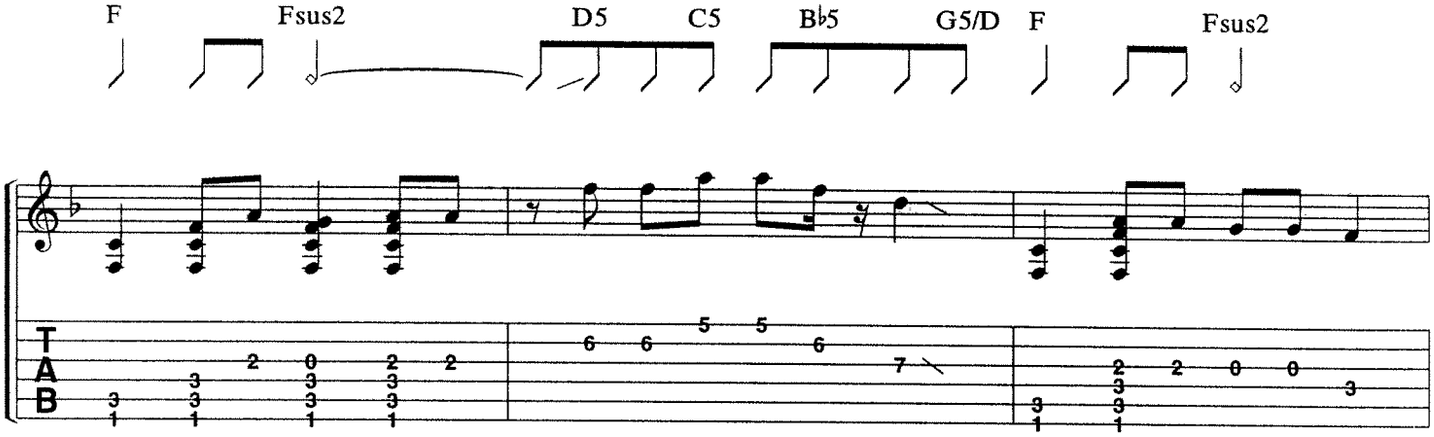
Gtr. 1

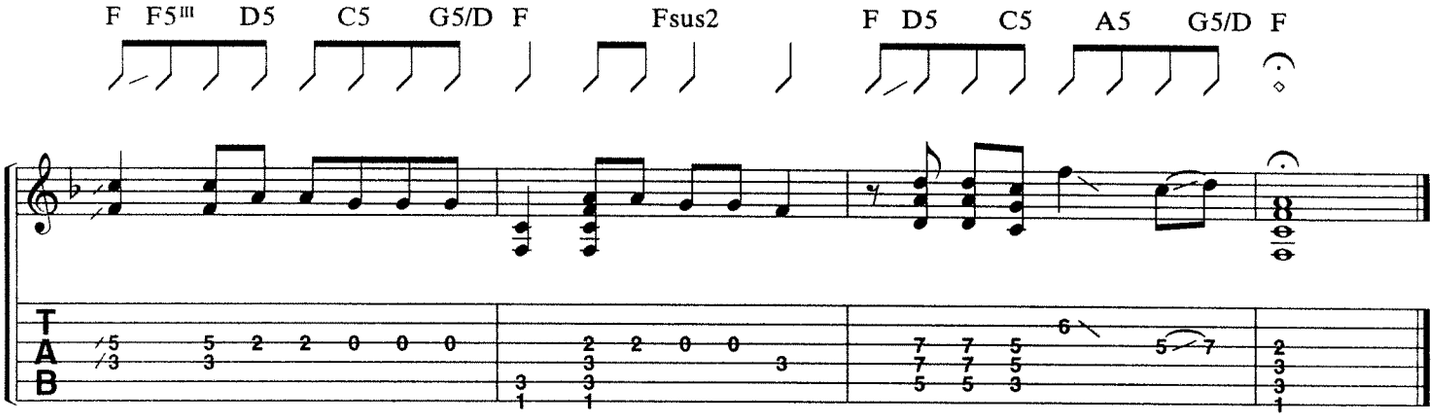
***Gtr. 2**

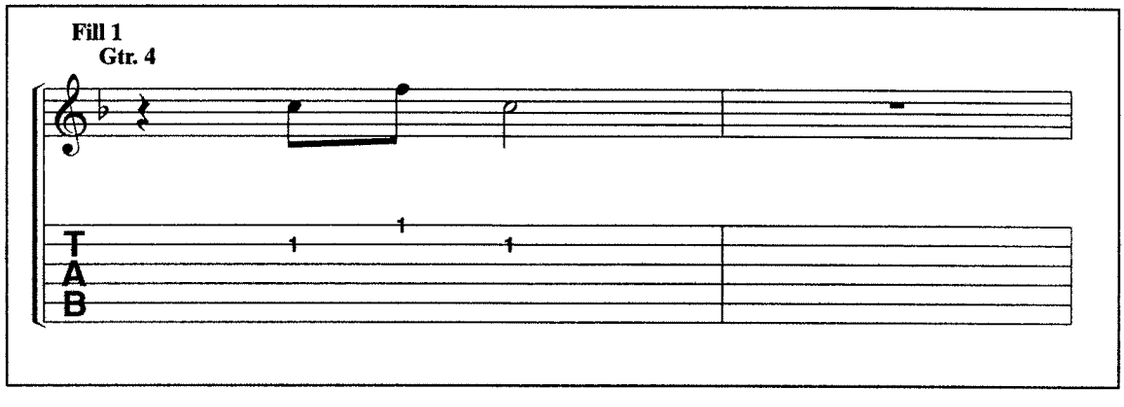
T A B 3 1 3 3 1 2 0 5 3 5 3 7 5 7 5 5 3 5 3 7 5

*Two gtrs. arr. for one.

w/Fill 1 *(Gtr. 4) 3 times*







THE RULES

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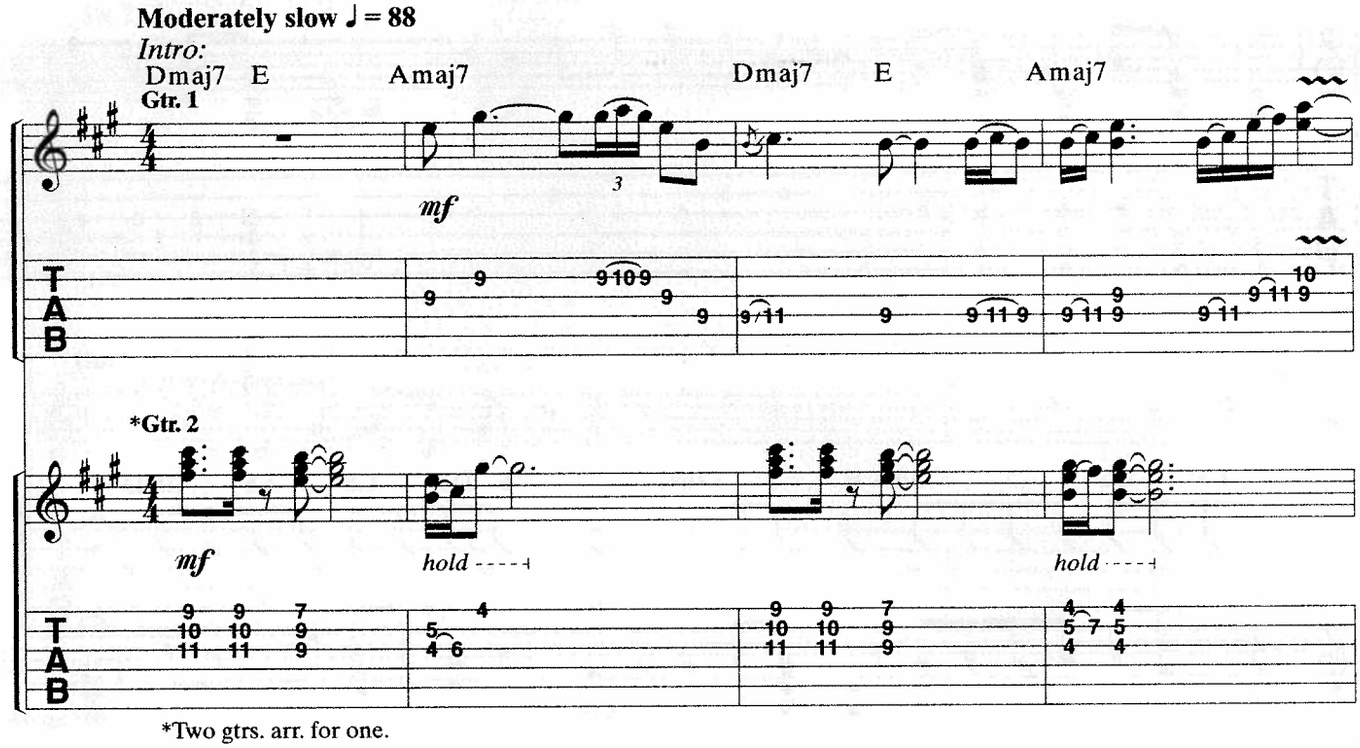
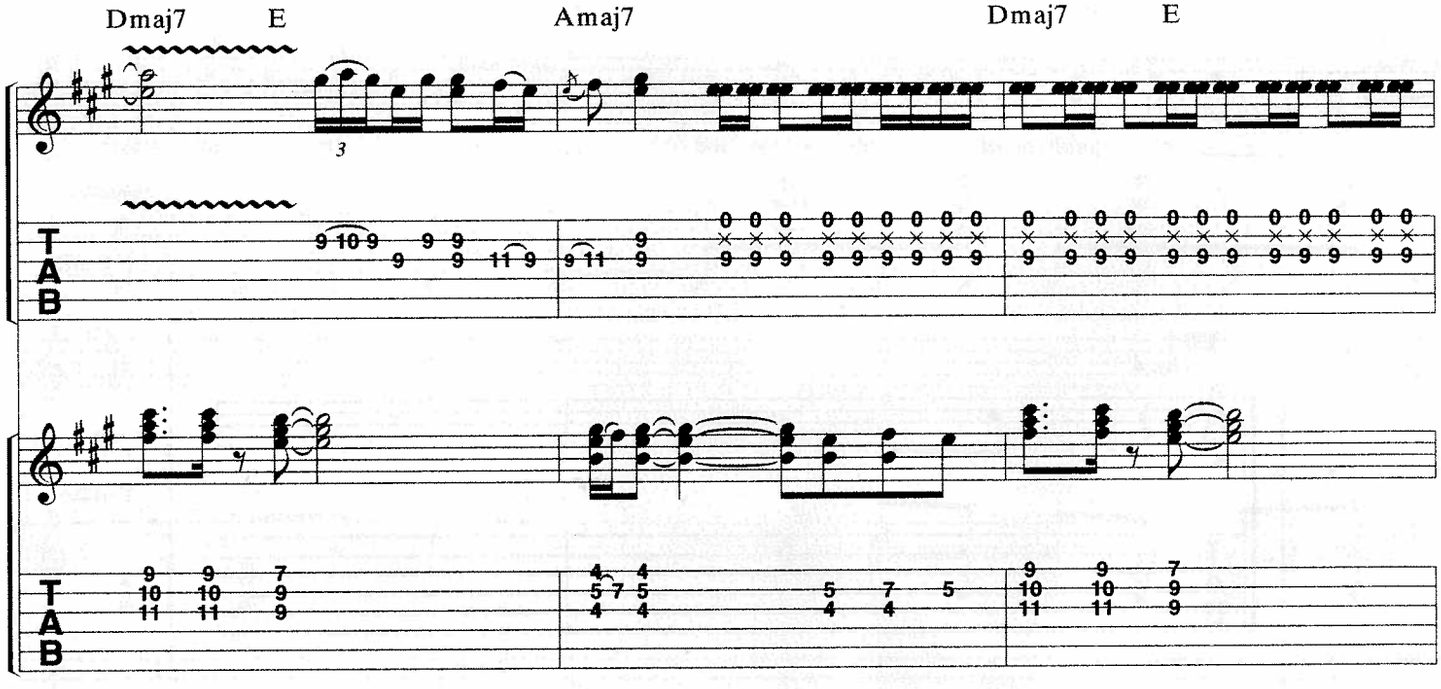


*Two gtrs. arr. for one.



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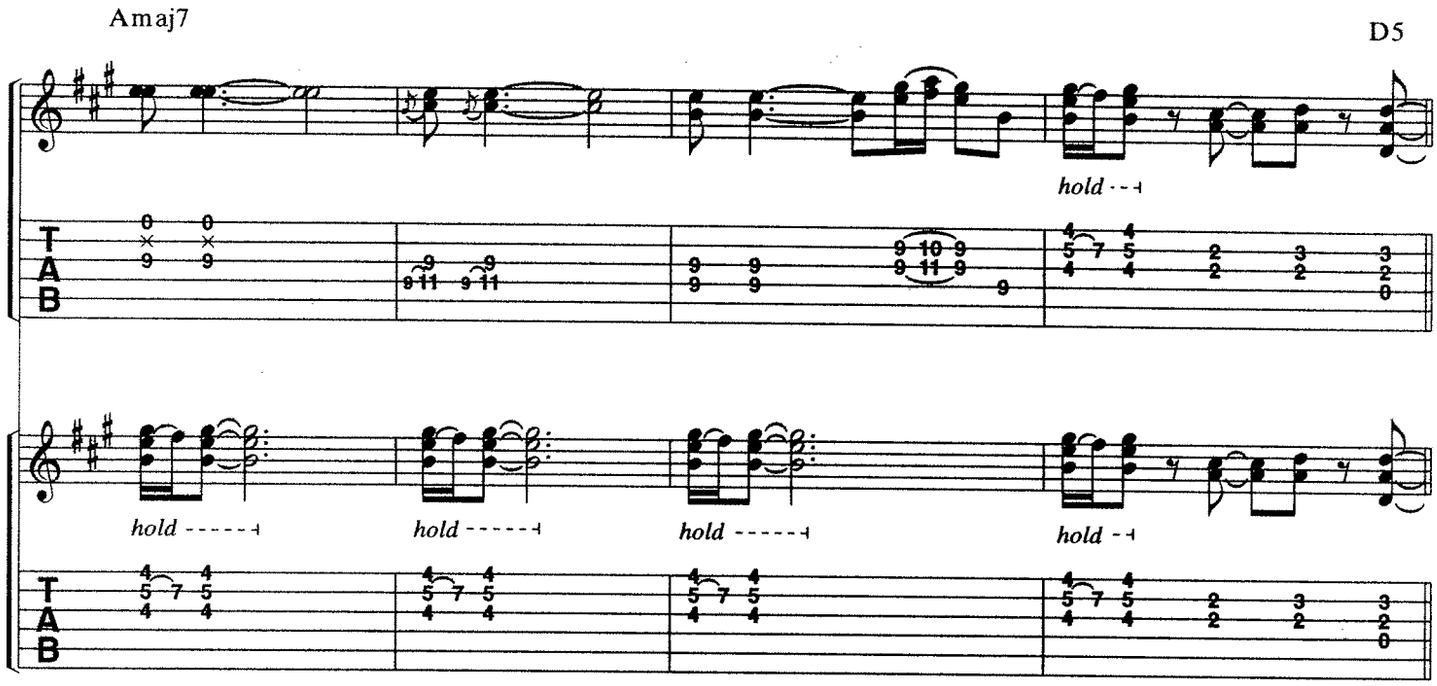
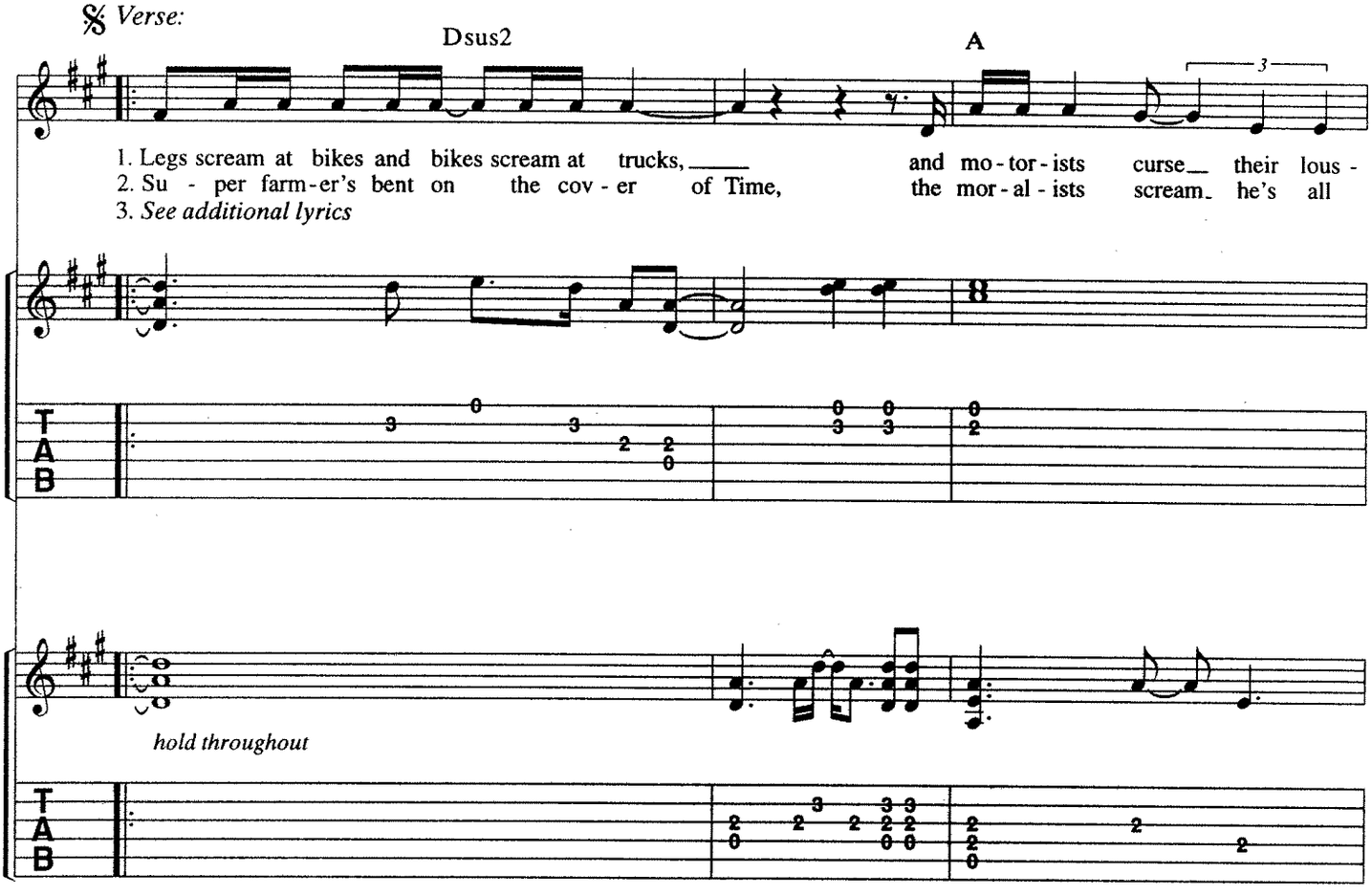
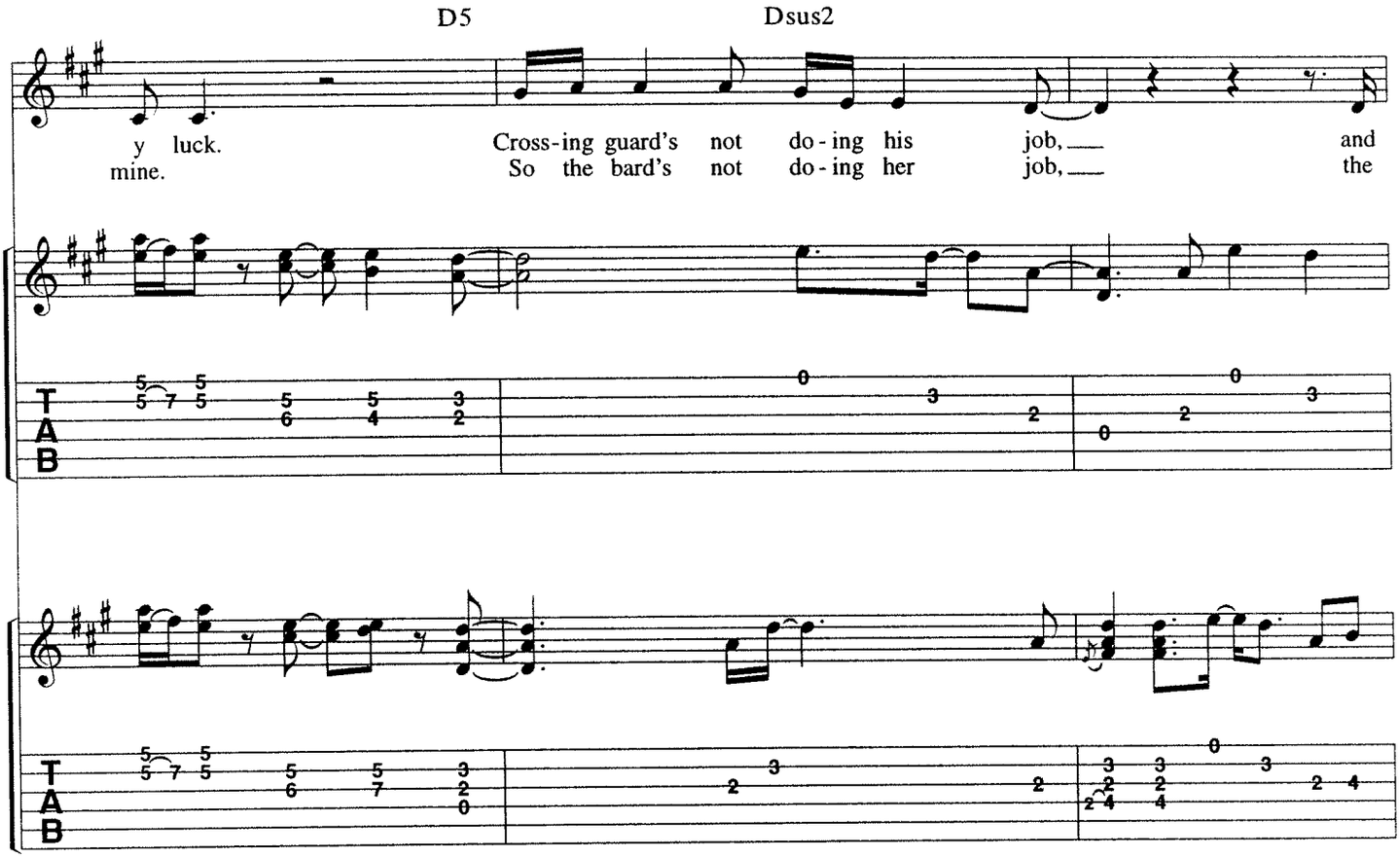
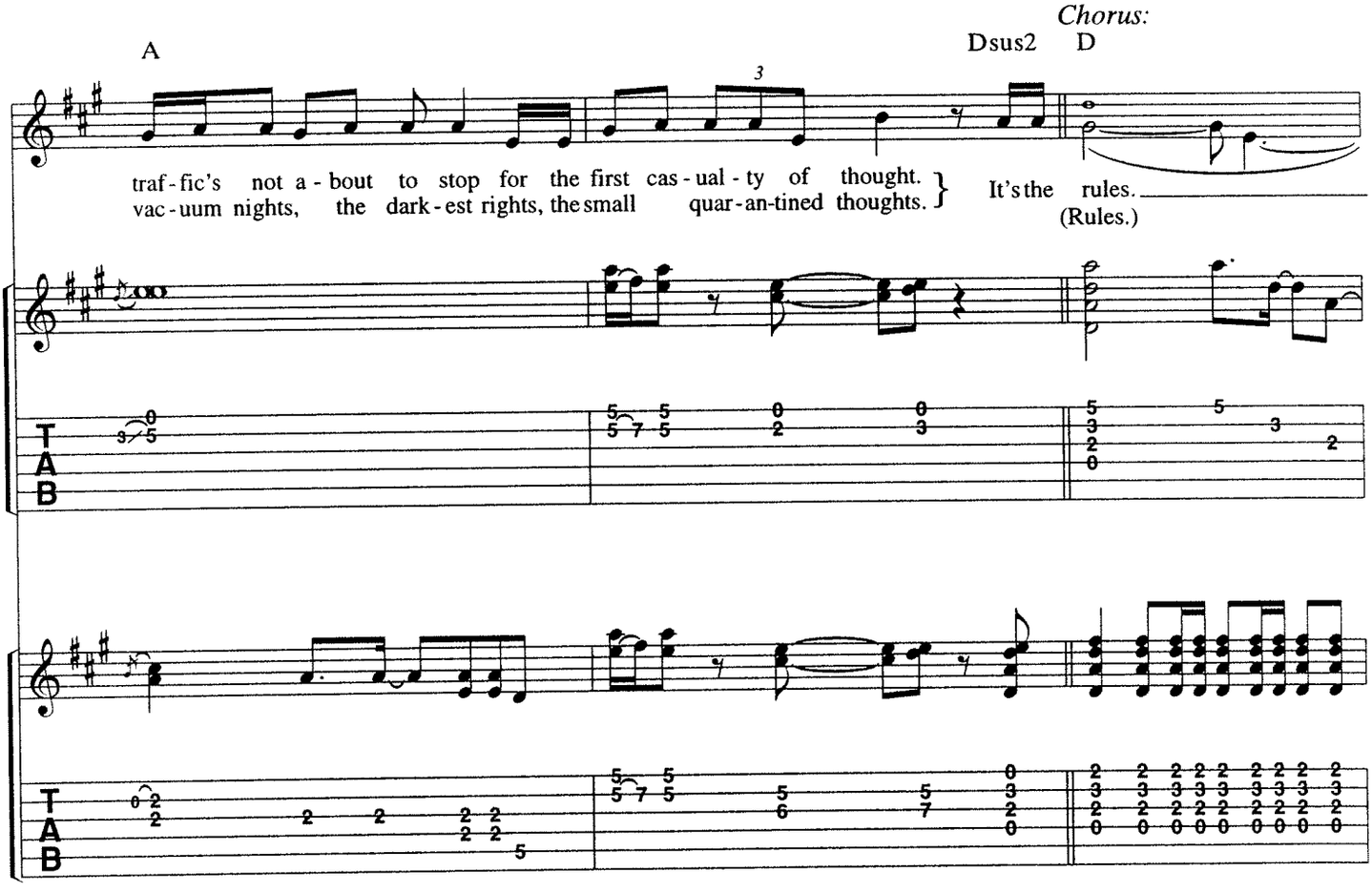
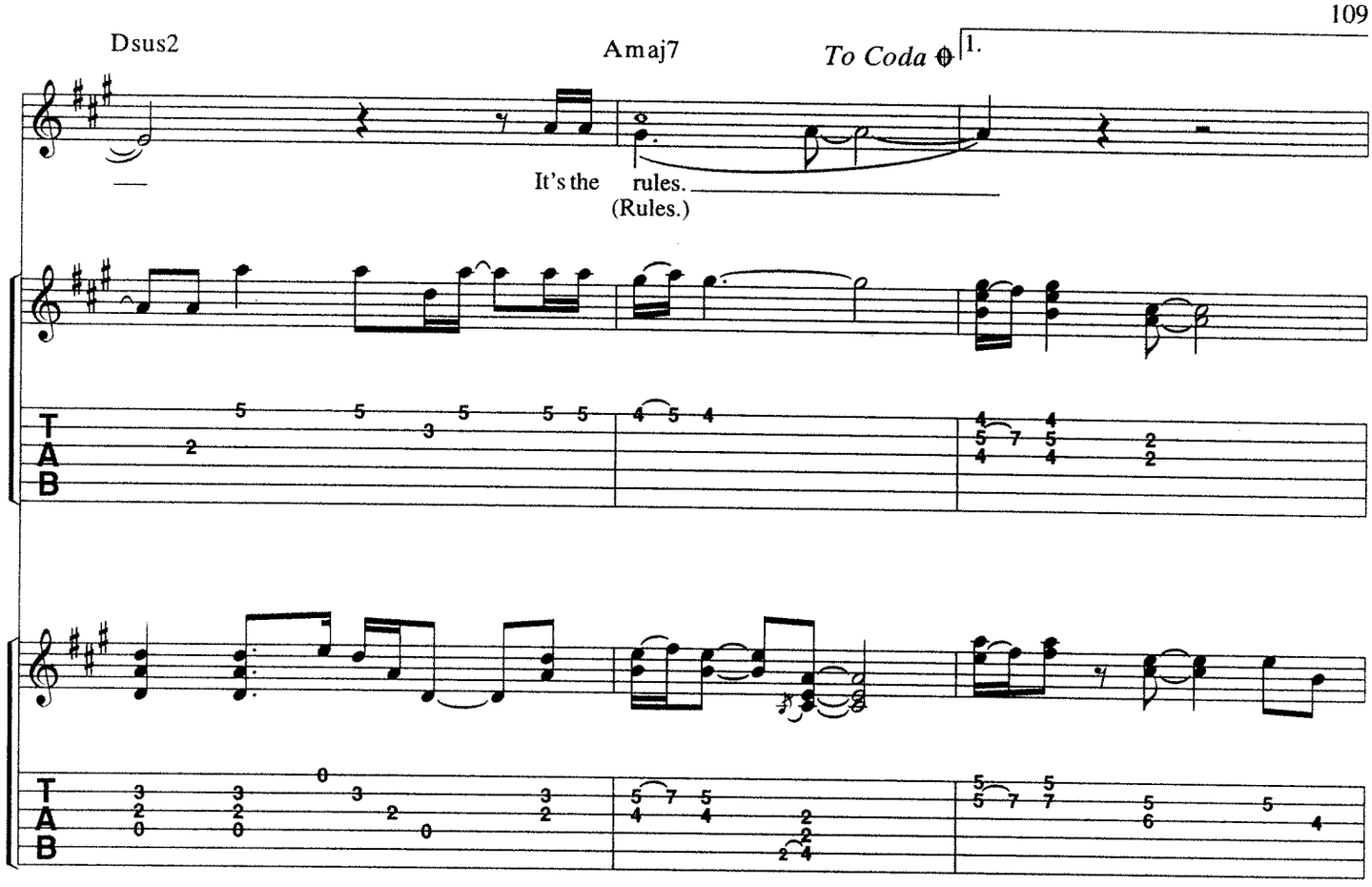
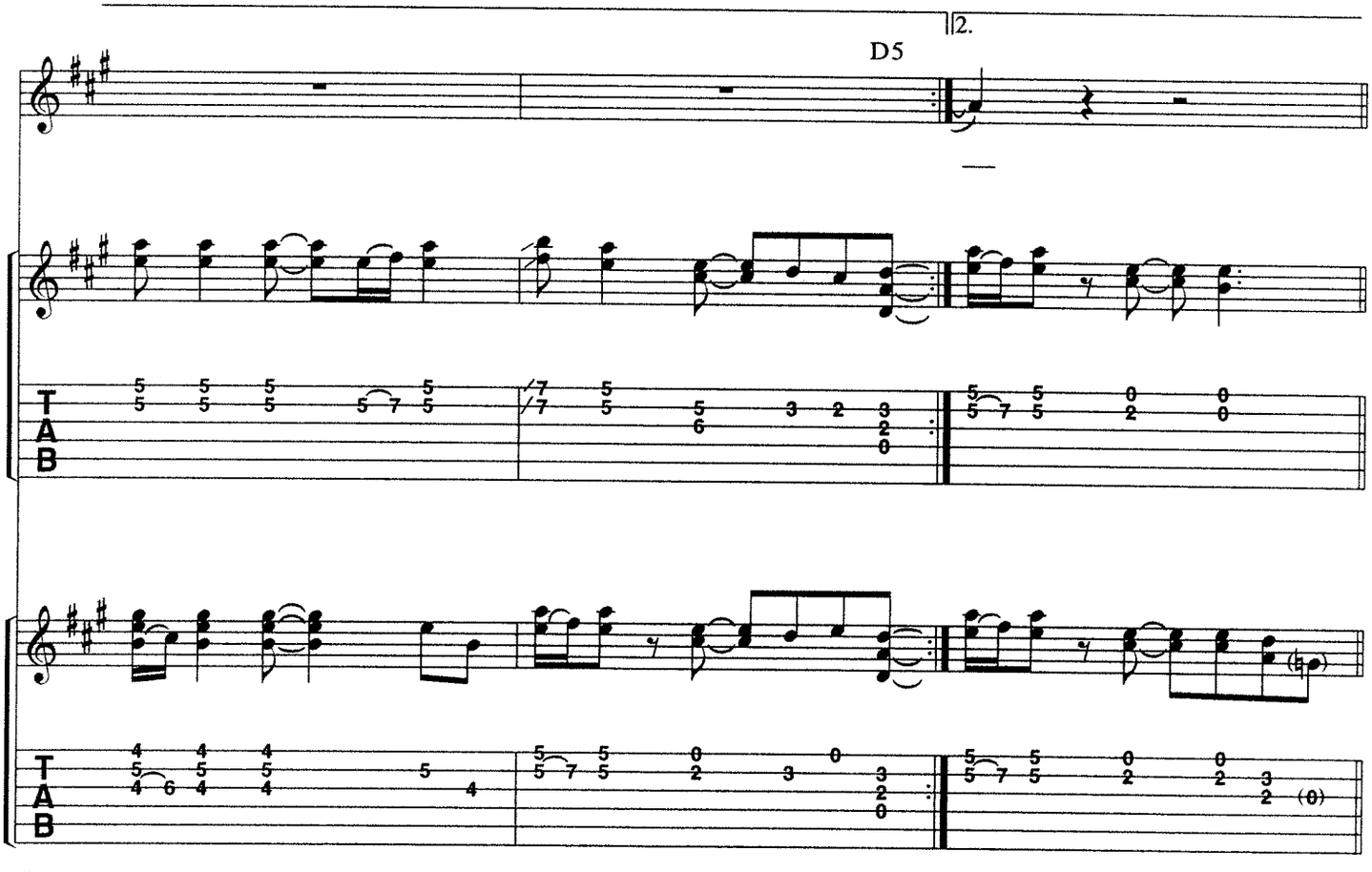

Amaj7
D5
hold
hold
hold
hold
hold
T
A
B


𝄋 Verse:
Dsus2
A
1. Legs scream at bikes and bikes scream at trucks, and mo - tor - ists curse their lous -
2. Su - per farm-er's bent on the cov - er of Time, the mor - al - ists scream he's all
3. See additional lyrics
hold throughout
T
A
B


D5
Dsus2
y luck.
mine.
Cross-ing guard's not do-ing his job, and
So the bard's not do-ing her job, the
T
A
B


A
Chorus:
Dsus2
D
traf-fic's not a-bout to stop for the first cas-ual-ty of thought.
vac-uum nights, the dark-est rights, the small quar-an-tined thoughts.
It's the rules.
(Rules.)
T
A
B

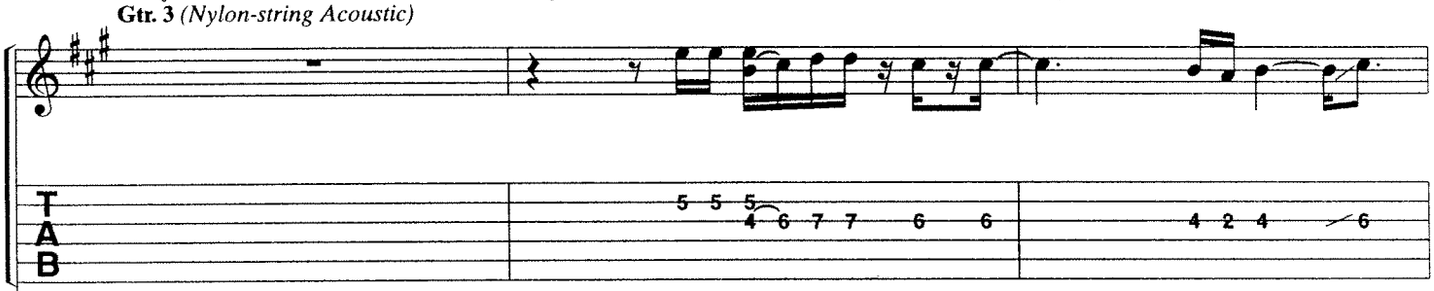

Dsus2
Amaj7
To Coda
1.
It's the rules.
(Rules.)
T
A
B


2.
D5
T
A
B

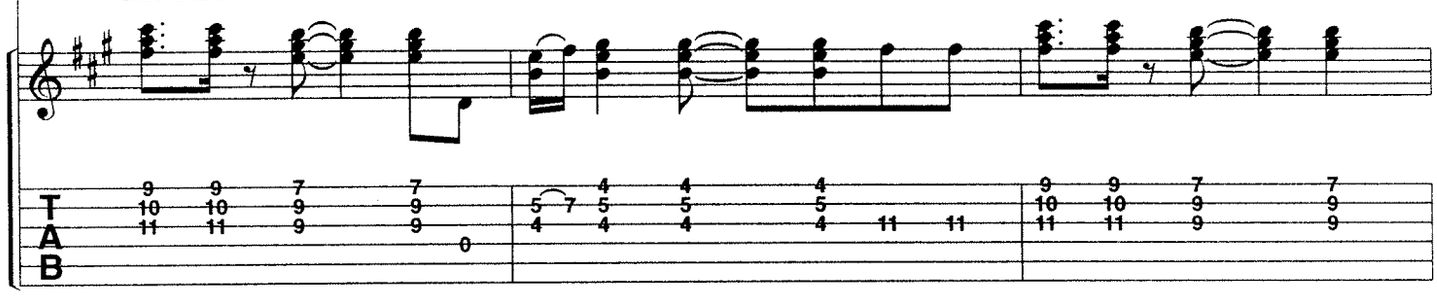
Guitar Solo:

Dmaj7 E Amaj7 Dmaj7 E

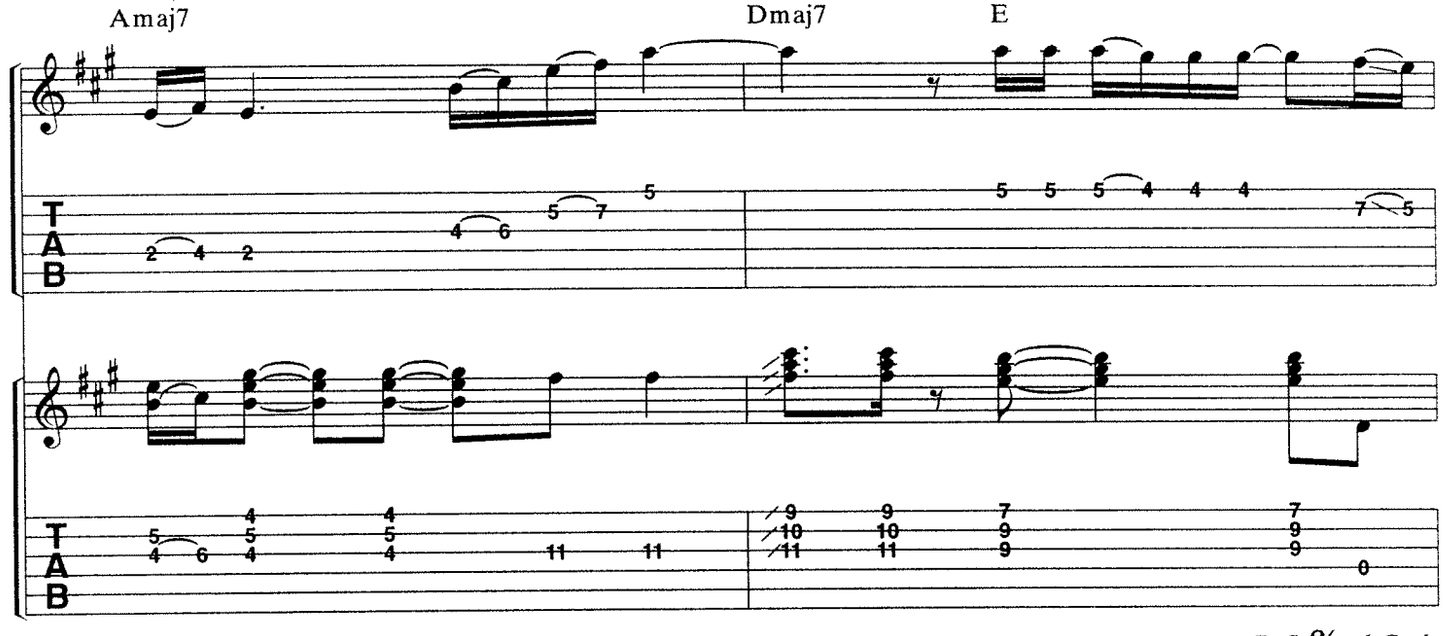
Gtr. 3 *(Nylon-string Acoustic)*



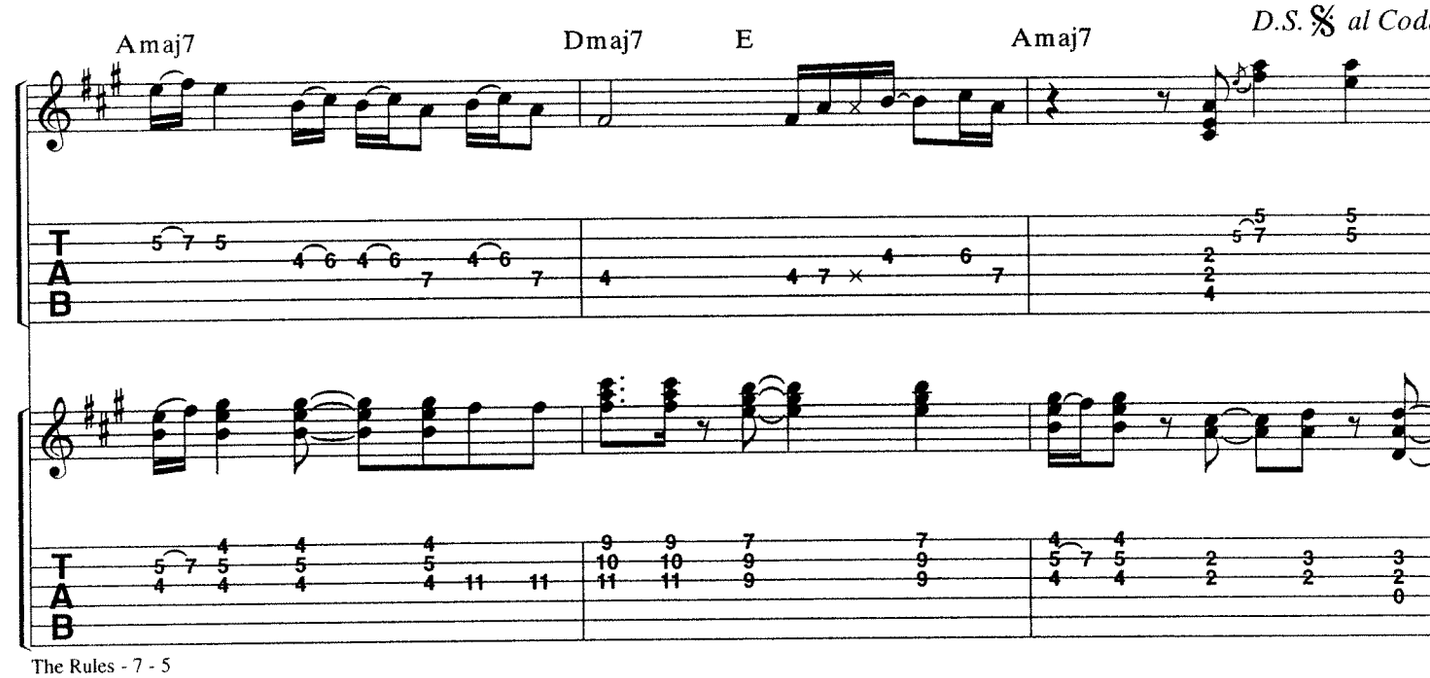
Gtrs. 1 & 2



Amaj7 Dmaj7 E



Amaj7 Dmaj7 E Amaj7 *D.S.* 𝄋 *al Coda*



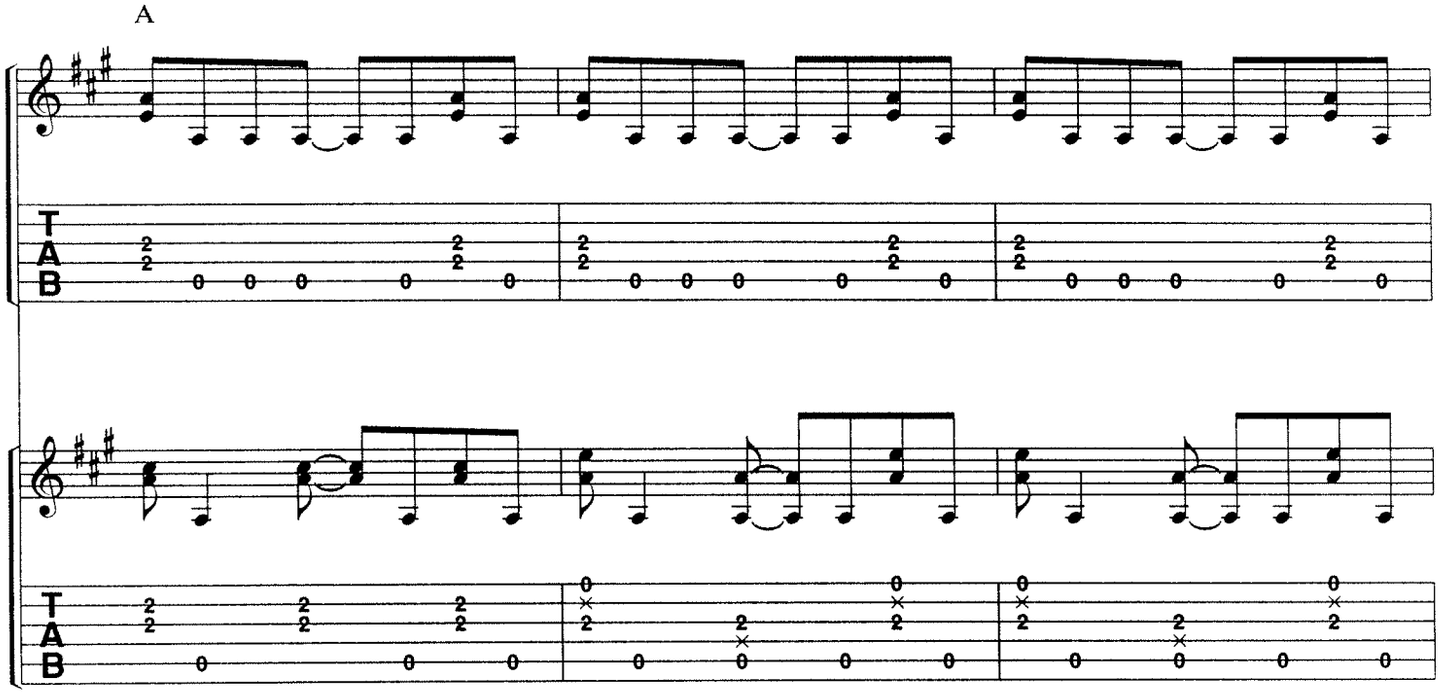
Coda

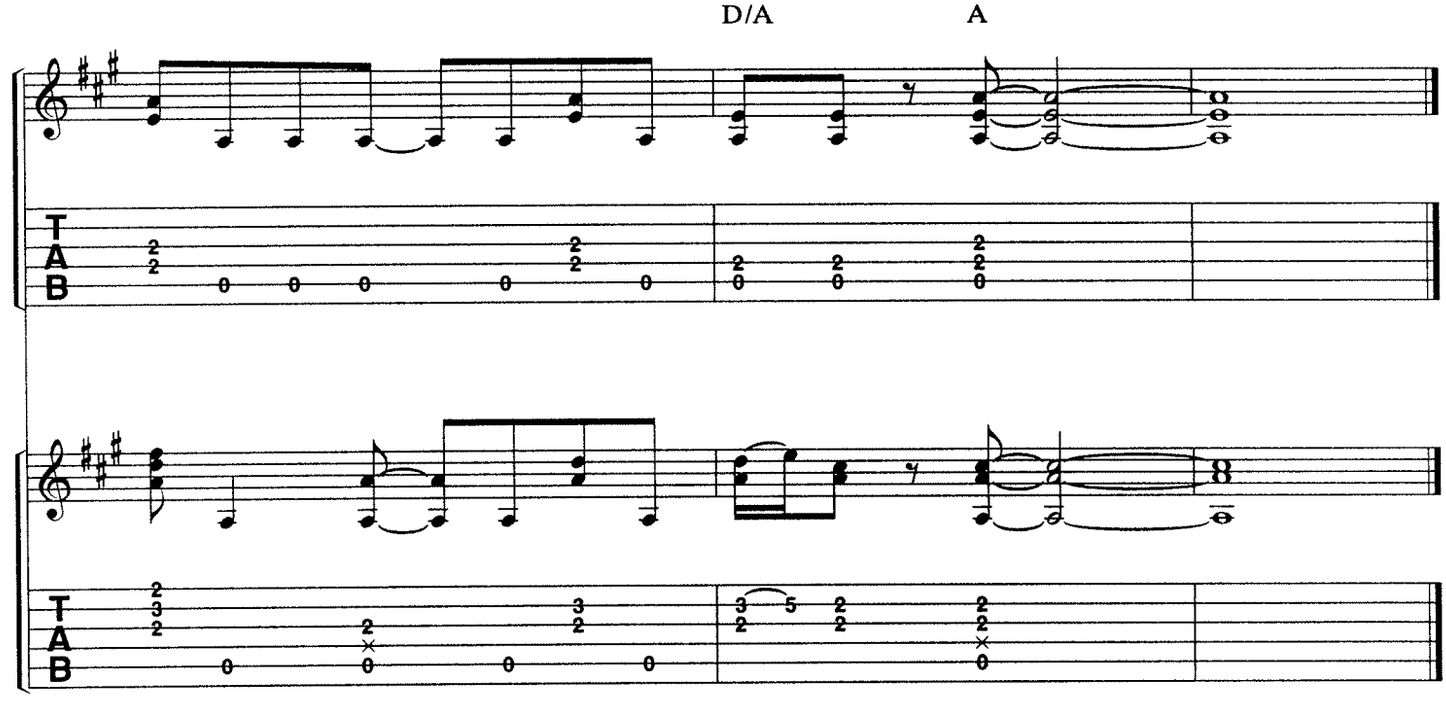
A D5 Dsus2

— Guar-an-teed or not, — it's the

Asus2 E/A D/A

rules. —





Verse 3:
Salesman said this vacuum's guaranteed.
It could suck an ancient virus from the sea.
It could put the dog out of a job.
Could make traffic stop, so little thoughts
Could safely get across.
(To Chorus:)

THOMPSON GIRL

*Gtr. 2 tuned:
⑥ = E ③ = B
⑤ = A ② = B
④ = D ① = E

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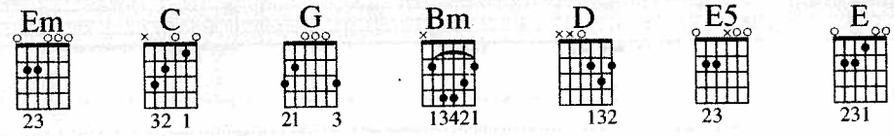
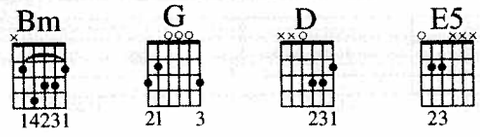
Guitar 1 Chords: Em C G Bm D E5 E



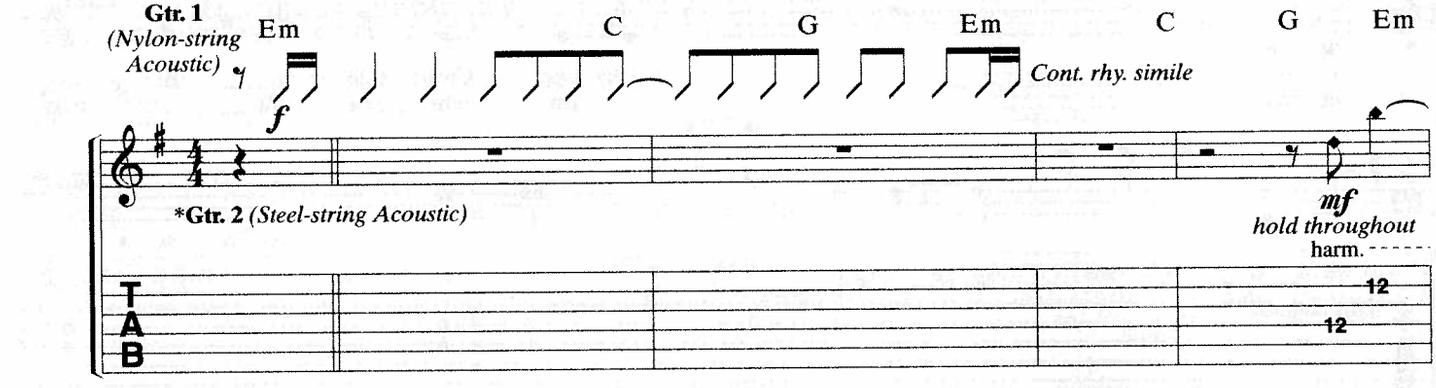
Guitar 2 Chords: Bm G D E5

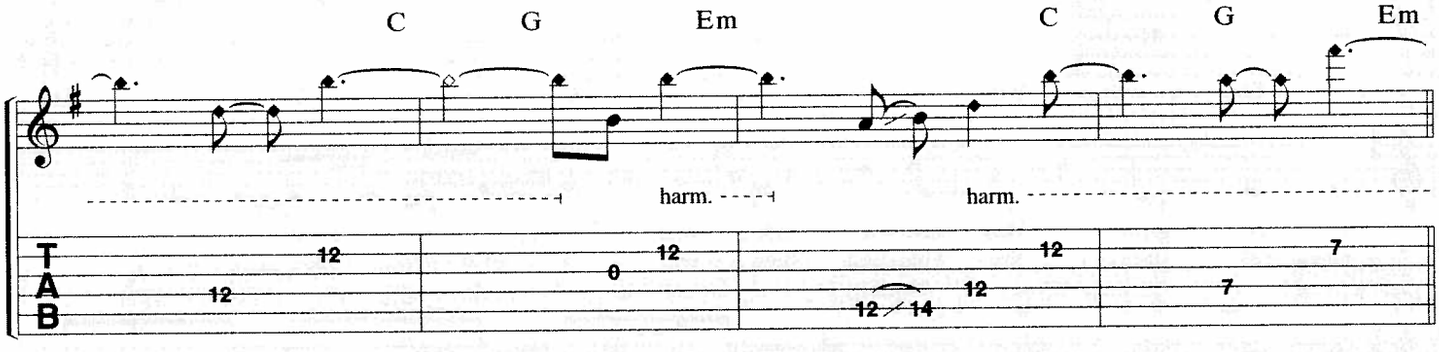


Moderately ♩ = 126

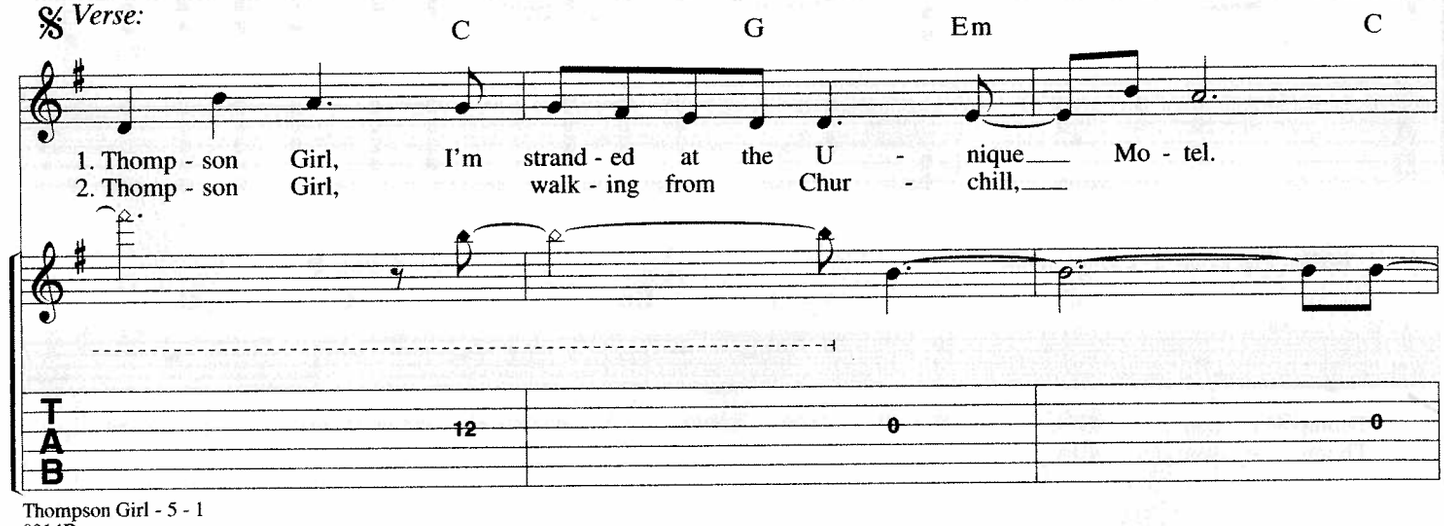
Intro:

Gtr. 1 *(Nylon-string Acoustic)*





𝄋 *Verse:*



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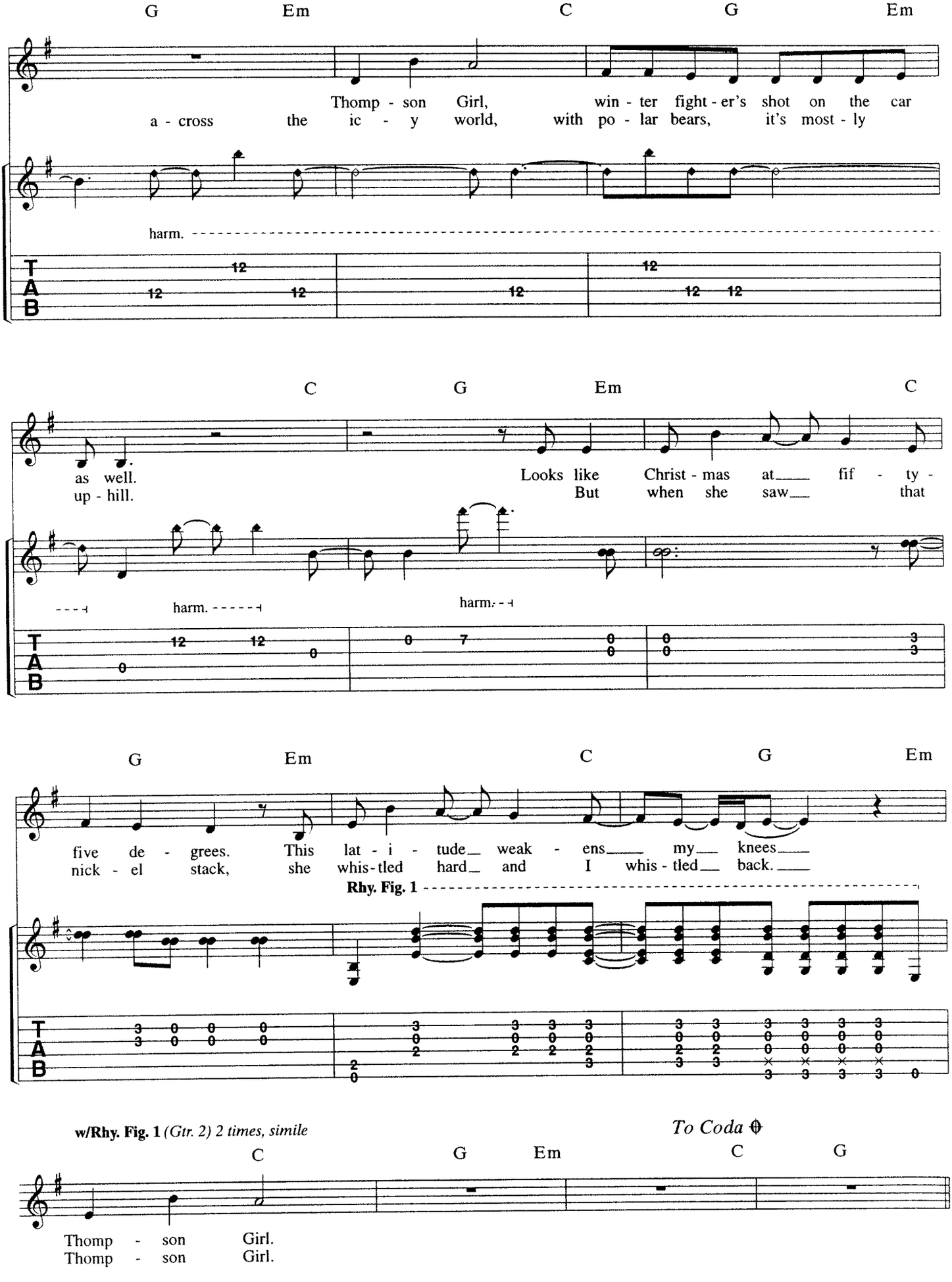

G Em C G Em
Thomp - son Girl, win - ter fight - er's shot on the car
a - cross the ic - y world, with po - lar bears, it's most - ly
harm.
C G Em C
as well. Looks like Christ - mas at fif - ty -
up - hill. But when she saw that
harm. harm.
G Em C G Em
five de - grees. This lat - i - tude weak - ens my knees
nick - el stack, she whis - tled hard and I whis - tled back.
Rhy. Fig. 1
w/Rhy. Fig. 1 (Gtr. 2) 2 times, simile
To Coda
C G Em C G
Thomp - son Girl.
Thomp - son Girl.

Chorus 1:

Bm G D G

Rhy. Fig. 2 **end Rhy. Fig. 2**

Gtrs. 1 & 2

Grunt work, some-where be-tween dream and du-ty.

w/Rhy. Fig. 2 *(Gtrs. 1 & 2)*

Bm G D G

Pok - ing through with all them shoots of beau - ty.

D.S. 𝄋 al Coda

Em C Em C G Em

Gtr. 1 *Cont. rhy. simile*

Gtr. 2 8va

harm. harm.

Chorus 2:

w/Rhy. Fig. 2 *(Gtrs. 1 & 2)*

Coda

G Bm G D G

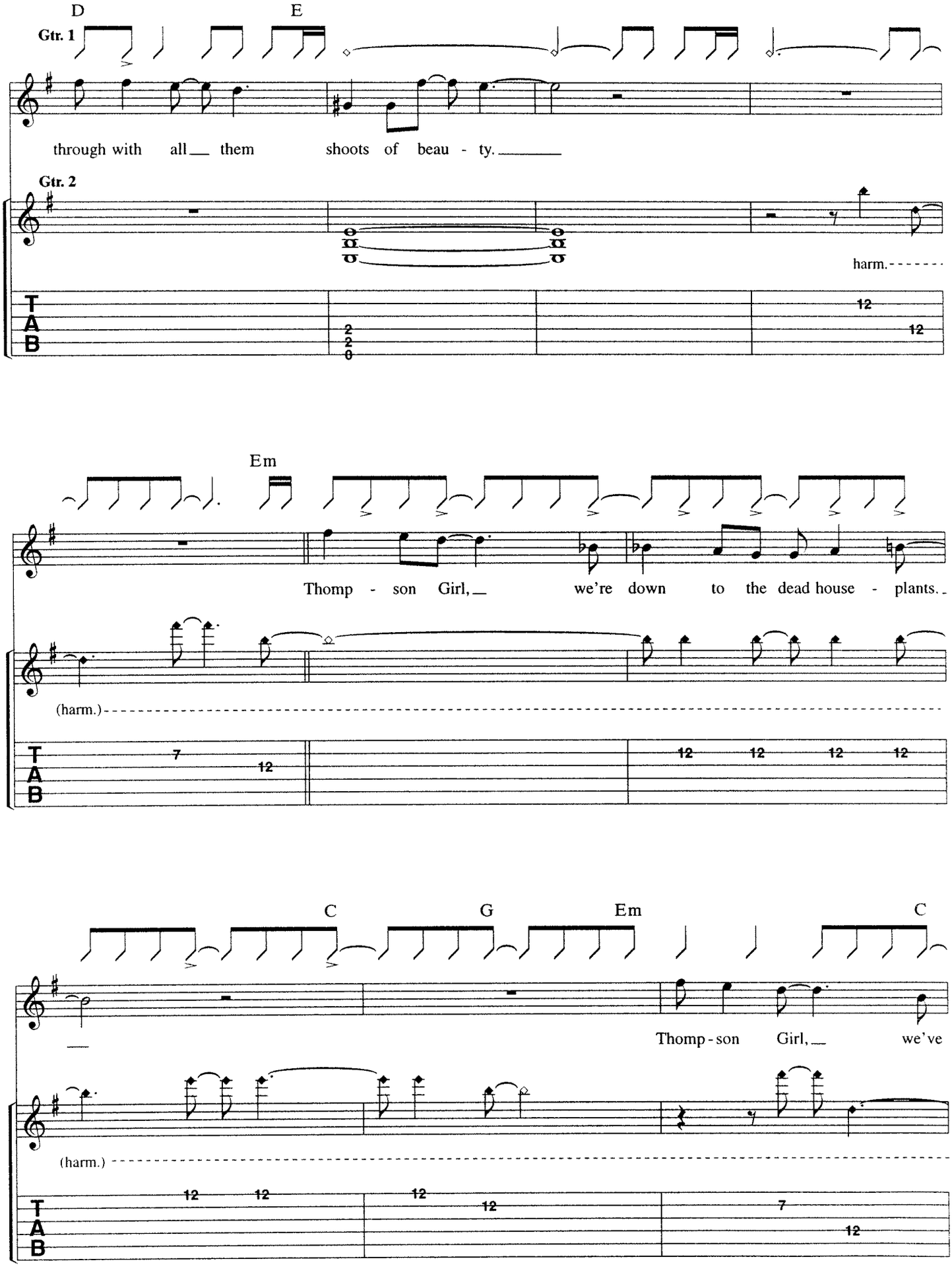
Grunt work, time be-tween dream - state and du-ty.

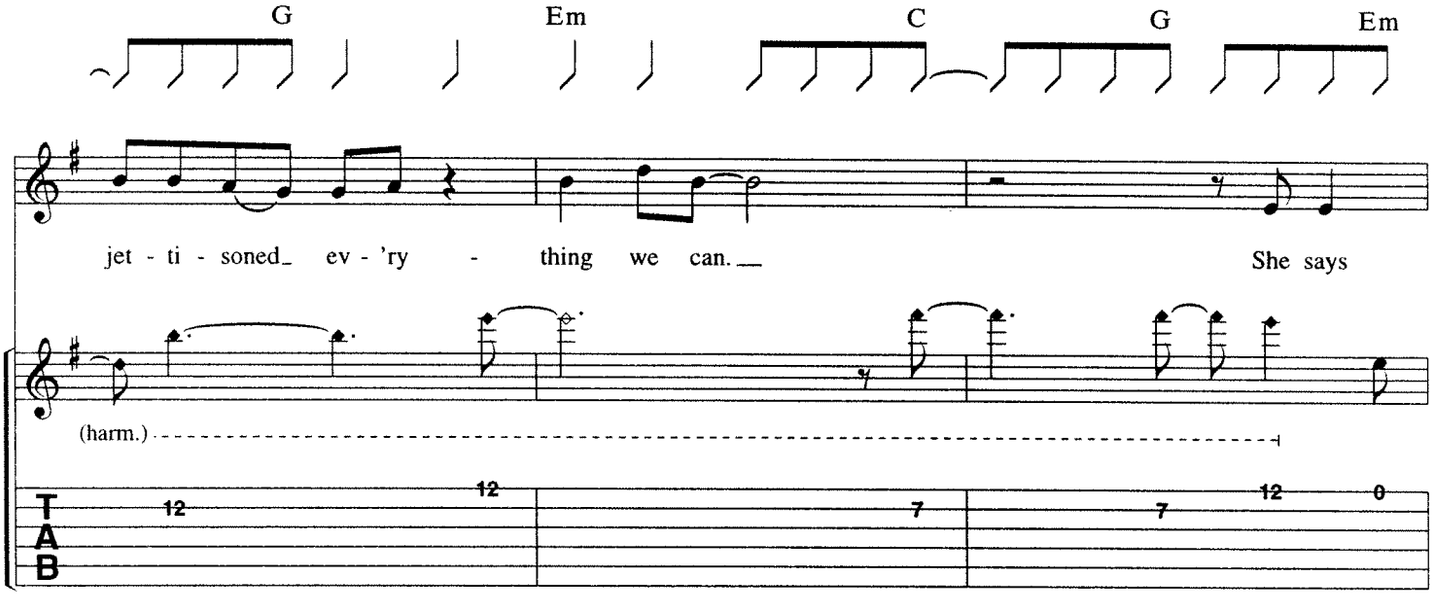
Bm G D G Bm

Pok - ing through with all them shoots of beau-ty. Grunt

G D G Bm G

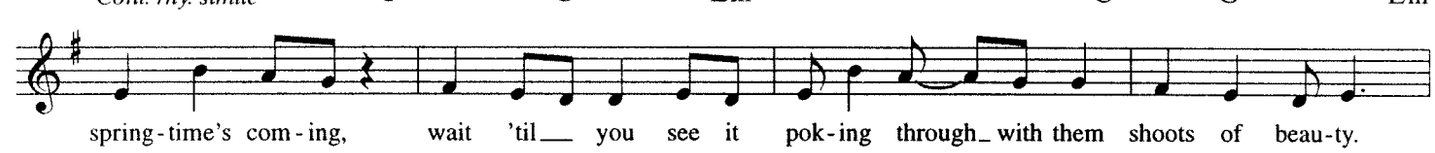
work, some-where be-tween dreams and du-ty. Pok - ing

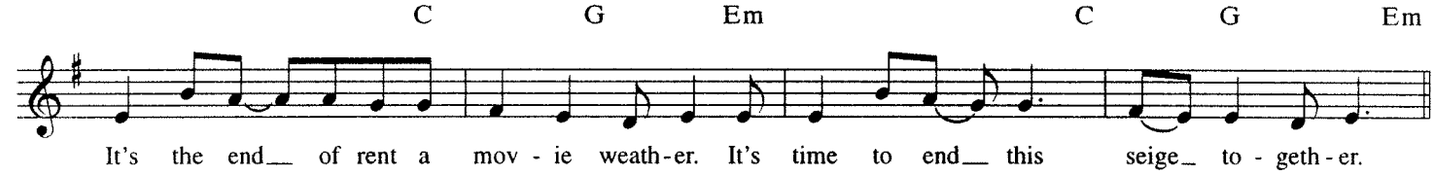

D
E
Gtr. 1
through with all them shoots of beau - ty.
Gtr. 2
harm.
T
A
B
Em
Thomp - son Girl, we're down to the dead house - plants.
(harm.)
C
G
Em
C
Thomp - son Girl, we've
(harm.)



w/Rhy. Fig. 1 *(Gtr. 2) 4 times, simile*

Cont. rhy. simile

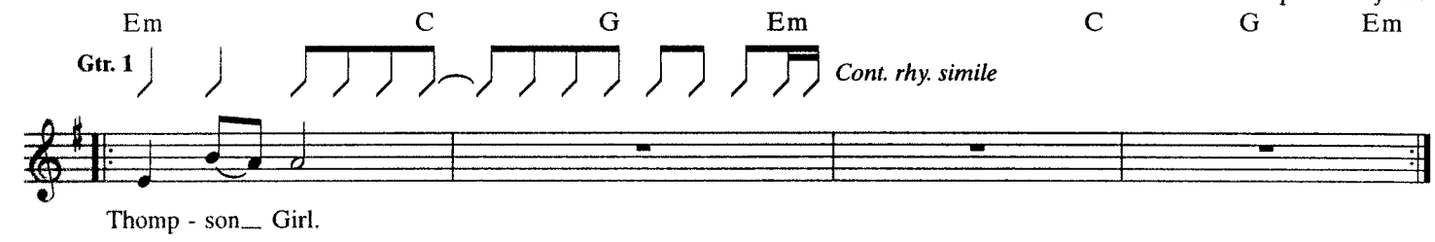




Outro:

w/Rhy. Fig. 1 *(Gtr. 2) 2 times, simile*

Repeat till fade



VAPOUR TRAILS

Gtr. 2 capo at 2nd fret.

Words and Music by
THE TRAGICALLY HIP

F♯5 E5 A5 F♯m E Esus D A

A6 Dsus2 Asus2 C♯5 C♯m B Bsus

Moderately ♩ = 123

Intro:

Drums & Bass

Gtr. 1

F♯5 E5 A5 E5 F♯5 E5

mf P.M. until change

6

𝄋 *Verse:*

A5 E5 F♯5 E5 A5 E5

Rhy. Fig. 1

1. Tit - il - la - tion's been re - placed
2. There's noth - ing fun - ni - er than pride
3. *See additional lyrics*

***Gtr. 2**

hold throughout

*Verse 3 only, 16 bars.

w/Rhy. Fig. 1 *(Gtr. 1) 3 times*

F♯5 E5 A5 E5 E5 A5

end Rhy. Fig. 1

by in - ter - state brick - face and Cof - fee - mate and by a list of phone - calls
in an ut - ter - ly con - fi - dent stride. So I pulled the car on o - ver

harm.

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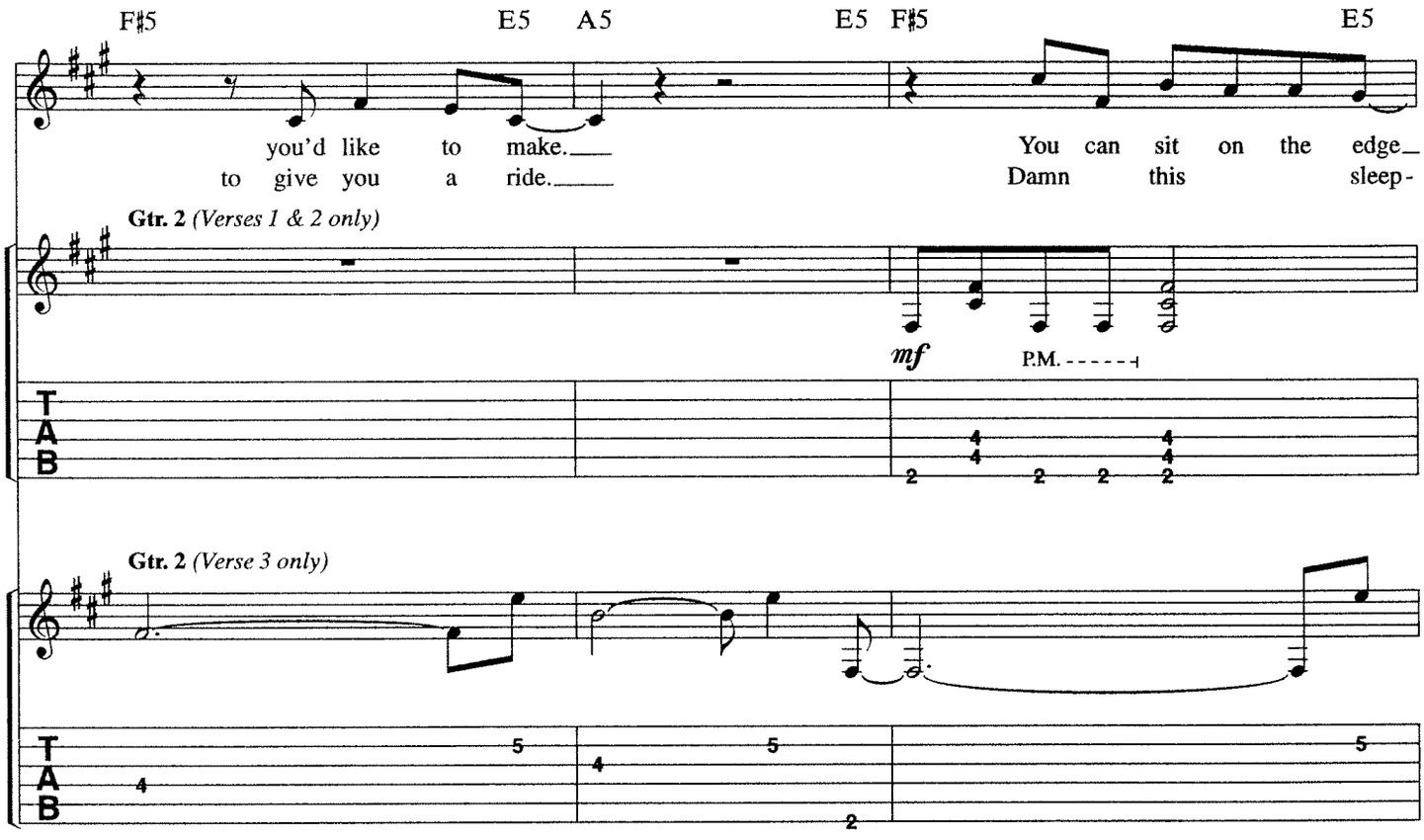
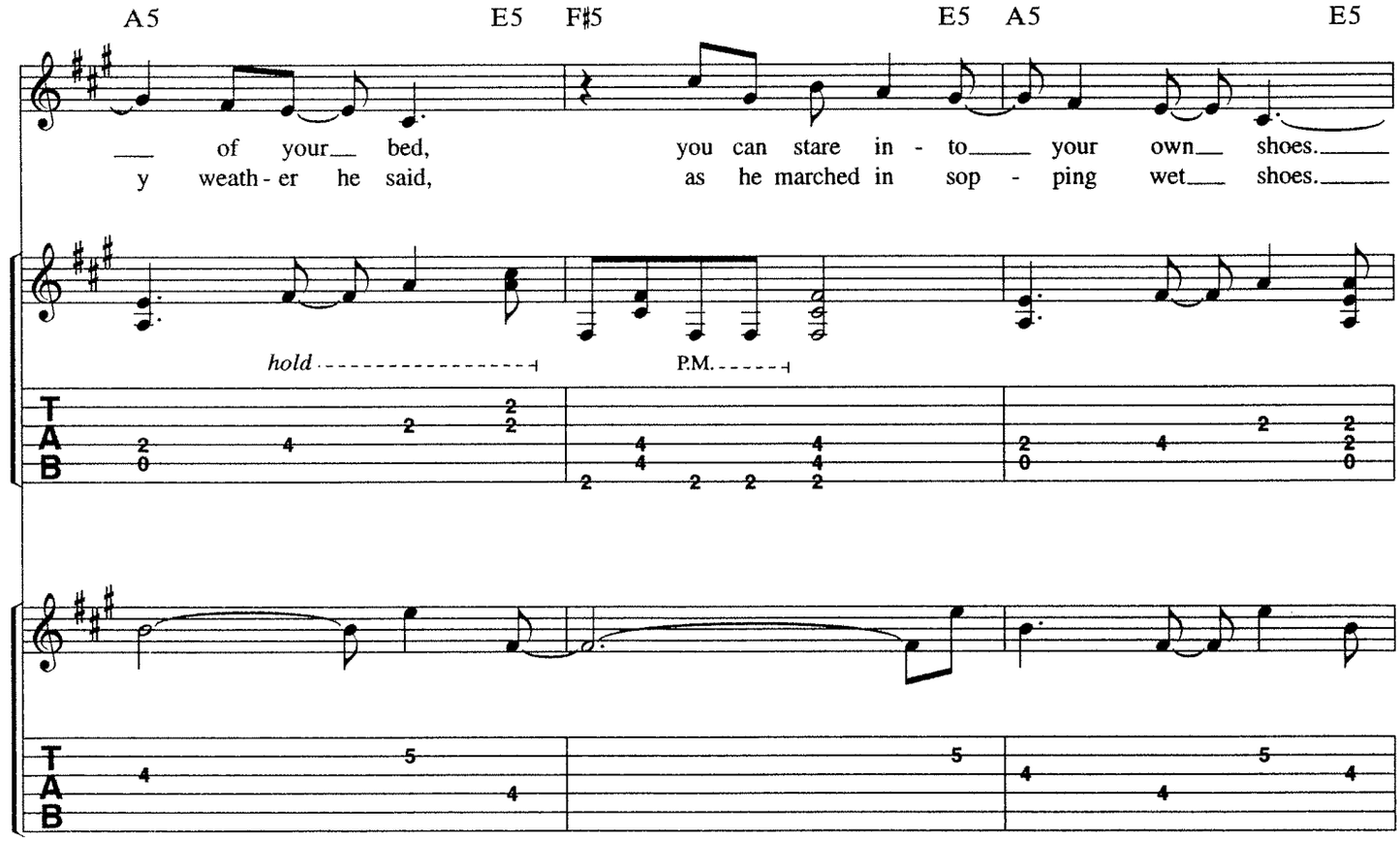

F♯5 E5 A5 E5 F♯5 E5
you'd like to make. You can sit on the edge
to give you a ride. Damn this sleep-
Gtr. 2 (Verses 1 & 2 only)
mf
P.M.
Gtr. 2 (Verse 3 only)


A5 E5 F♯5 E5 A5 E5
of your bed, you can stare in - to your own shoes.
y weath - er he said, as he marched in sop - ping wet shoes.
hold
P.M.

To Coda 𝄌

F♯5 E5 A5 E5 F♯5 E5

And in the pools of light there, go where - ev - er
Through rain - pools e - vap - o - rat - ing, says in this sign I'll

hold

harm.

w/Fill 1 *(Gtr. 3)*
A5

Chorus 1 & 2:

A5 E5 F♯5

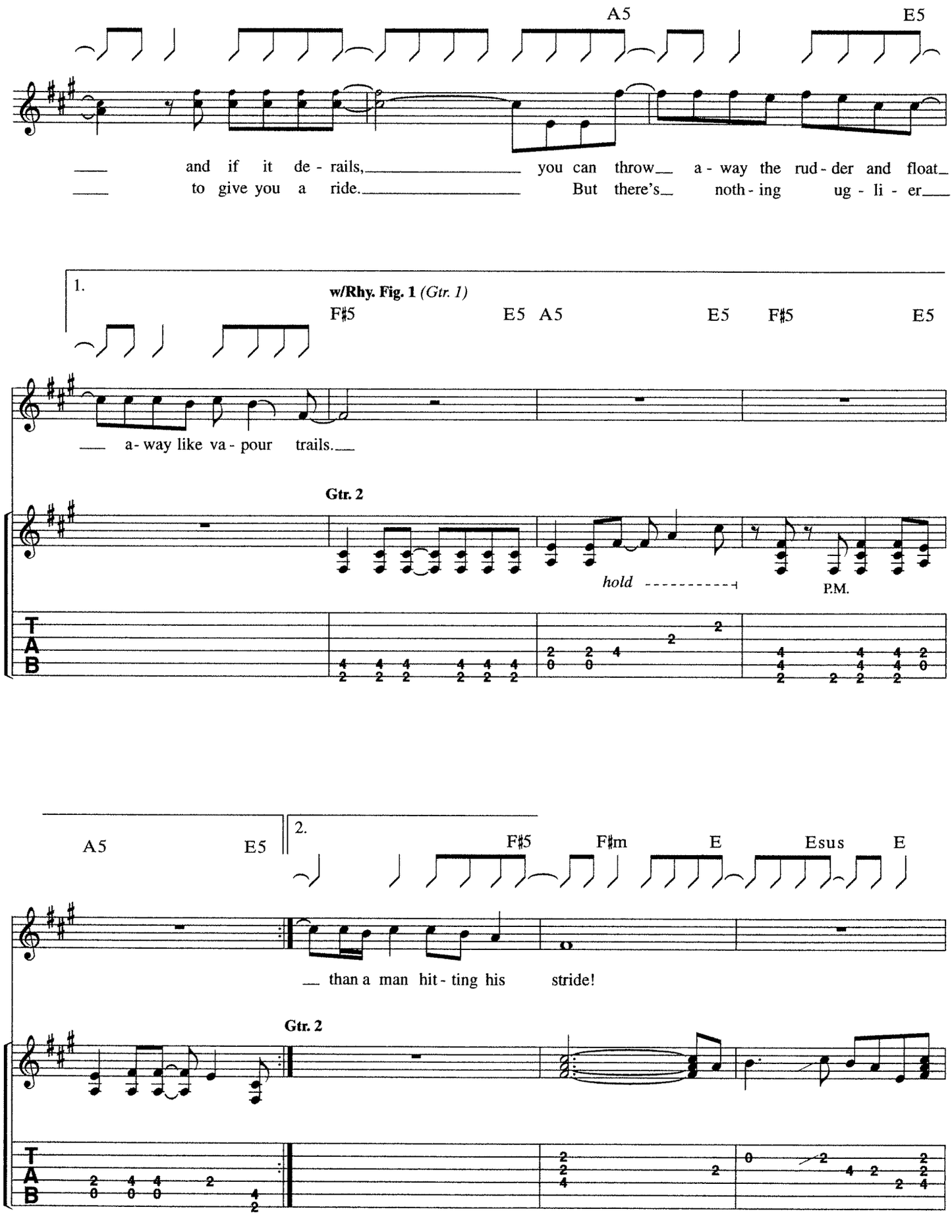
Gtrs. 1 & 2

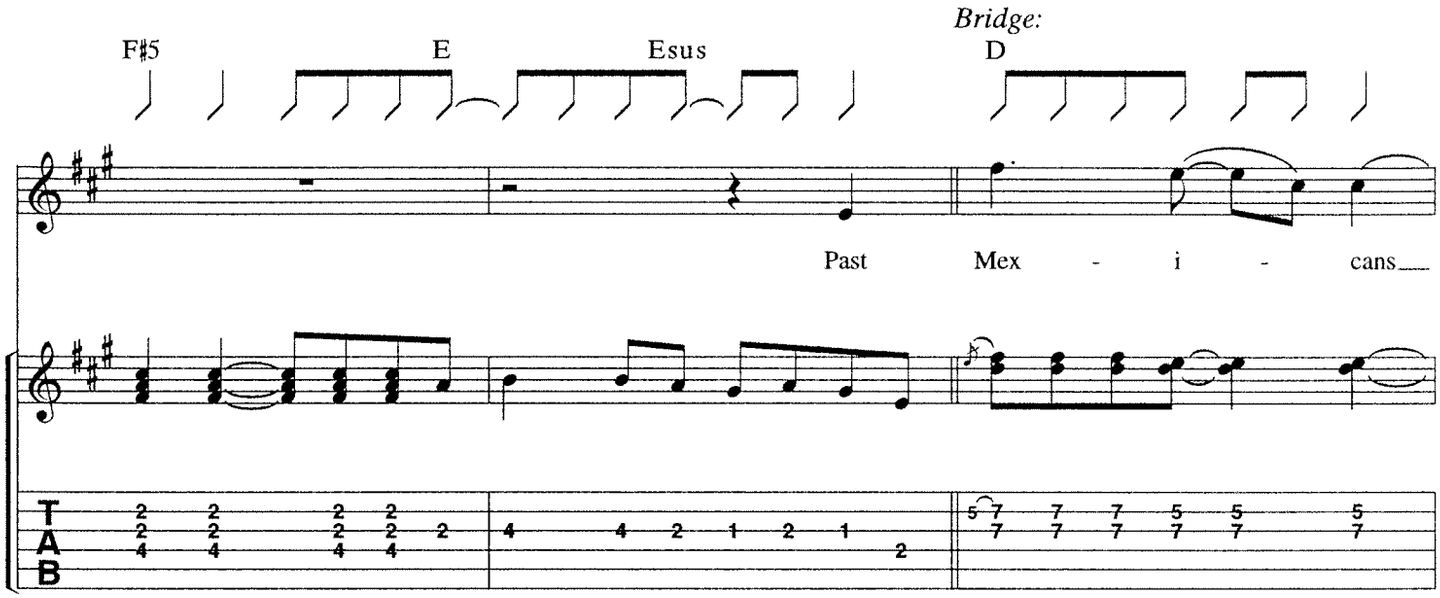
w/out P.M.

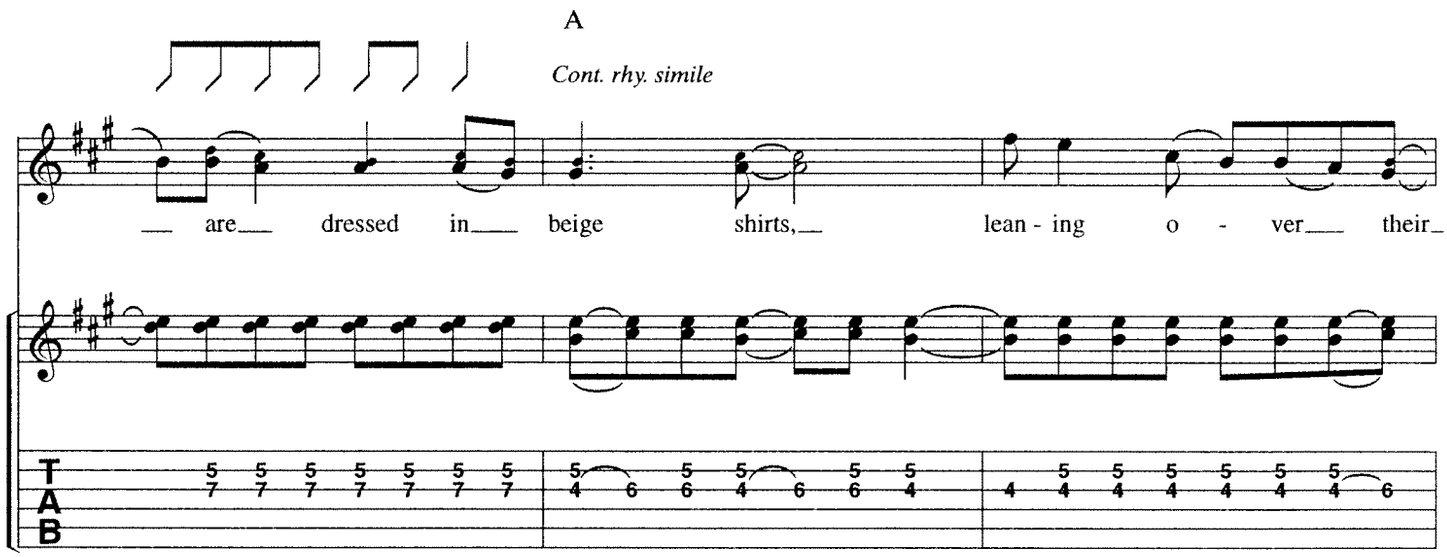
you choose. Just ring up a comp - li - ca - tion,
con - quer you. I pulled the car on o - ver,

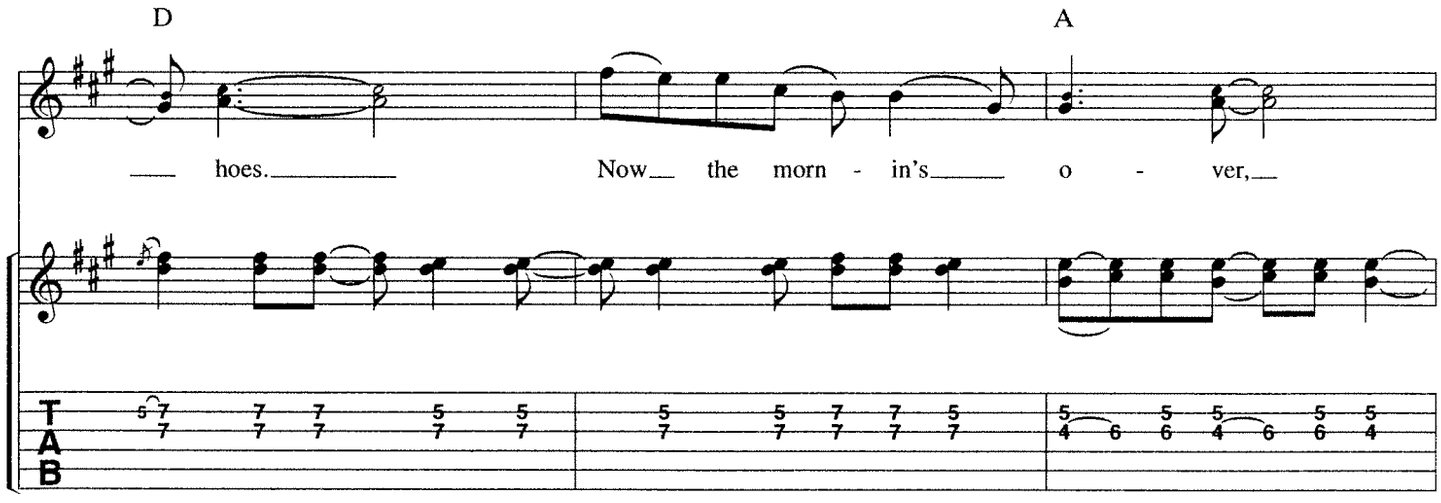
Fill 1
***Gtr. 3**

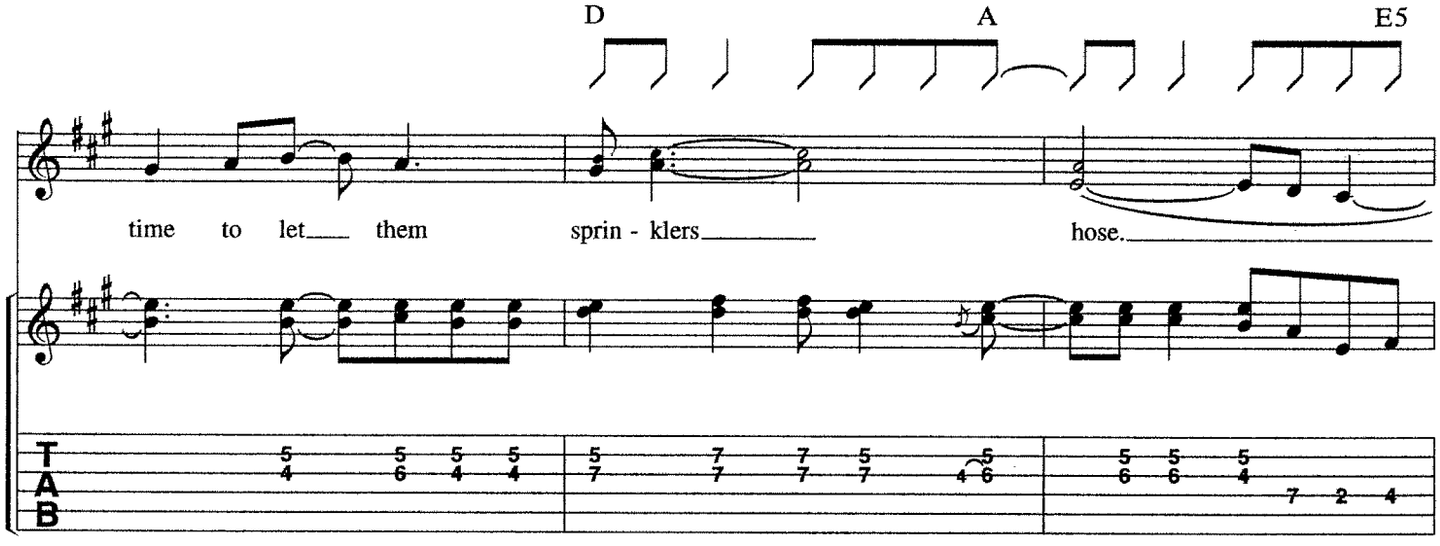
*Capo at 2nd fret. All tab numbers shown as "2" are played as open strings.


A5
E5
and if it de - rails, you can throw a - way the rud - der and float
to give you a ride. But there's noth - ing ug - li - er
1.
w/Rhy. Fig. 1 (Gtr. 1)
F♯5
E5 A5
E5
F♯5
E5
a - way like va - pour trails.
Gtr. 2
hold
P.M.
T
A
B
A5
E5
2.
F♯5
F♯m
E
Esus
E
than a man hit - ting his stride!
Gtr. 2
T
A
B


Bridge:
F♯5
E
Esus
D
Past Mex - i - cans

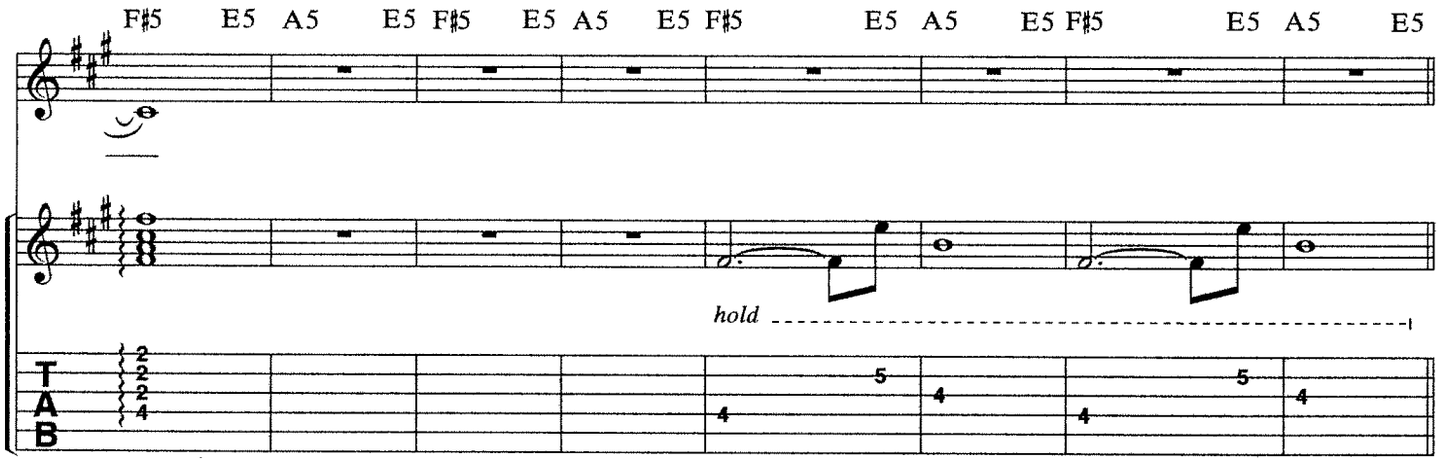

A
Cont. rhy. simile
are dressed in beige shirts, lean - ing o - ver their


D
A
hoes. Now the morn - in's o - ver,

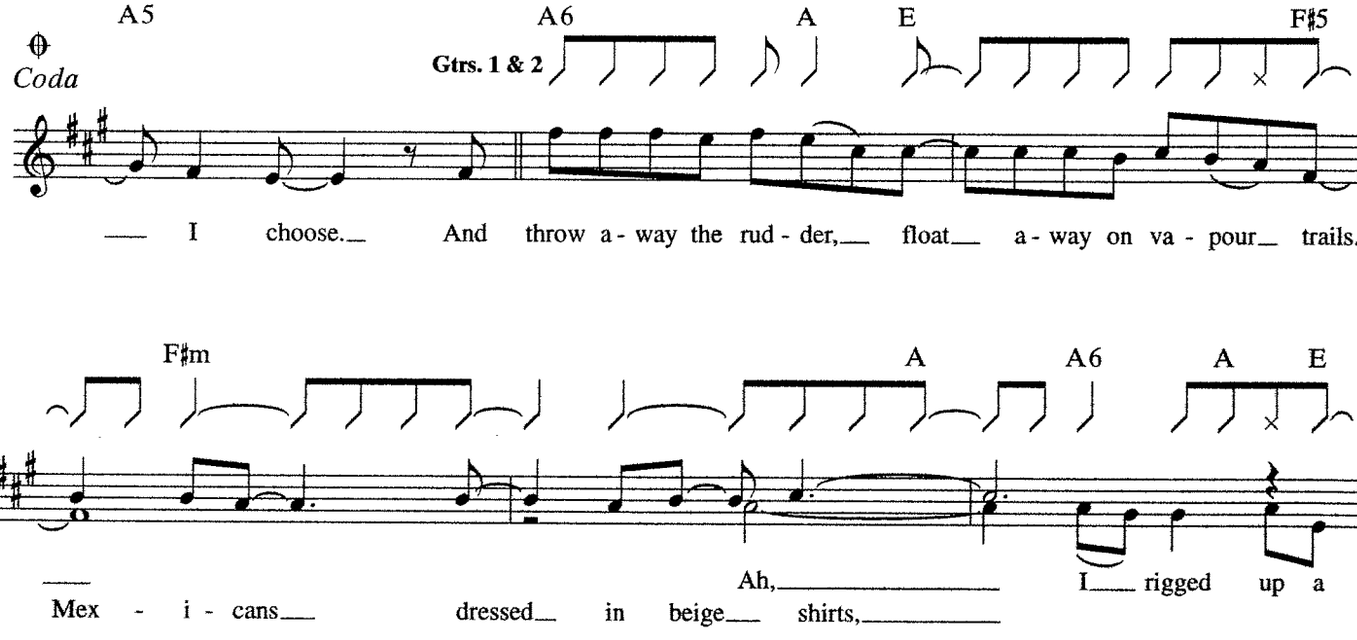


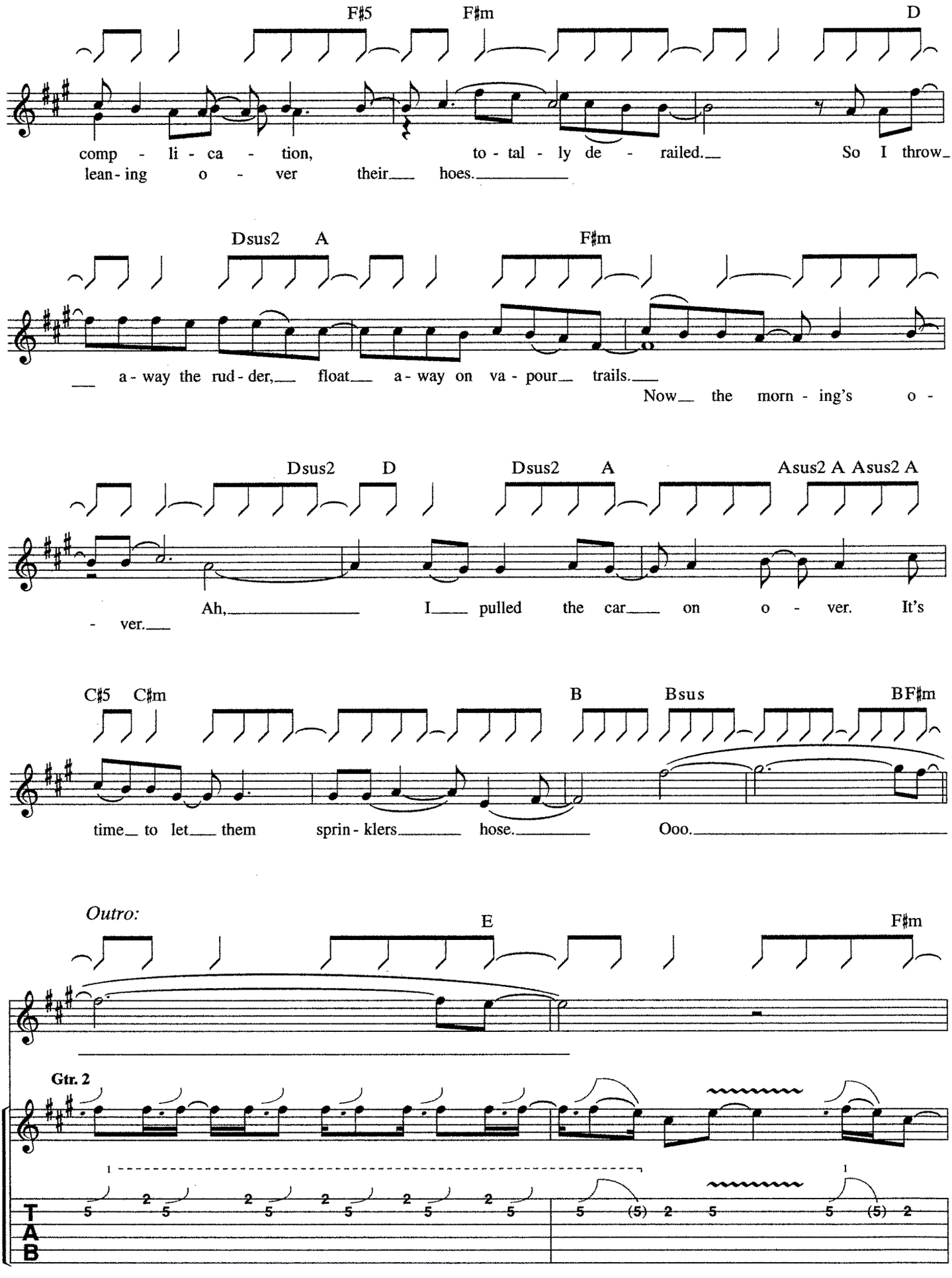
w/Rhy. Fig. 1 *(Gtr. 1) 2 times*

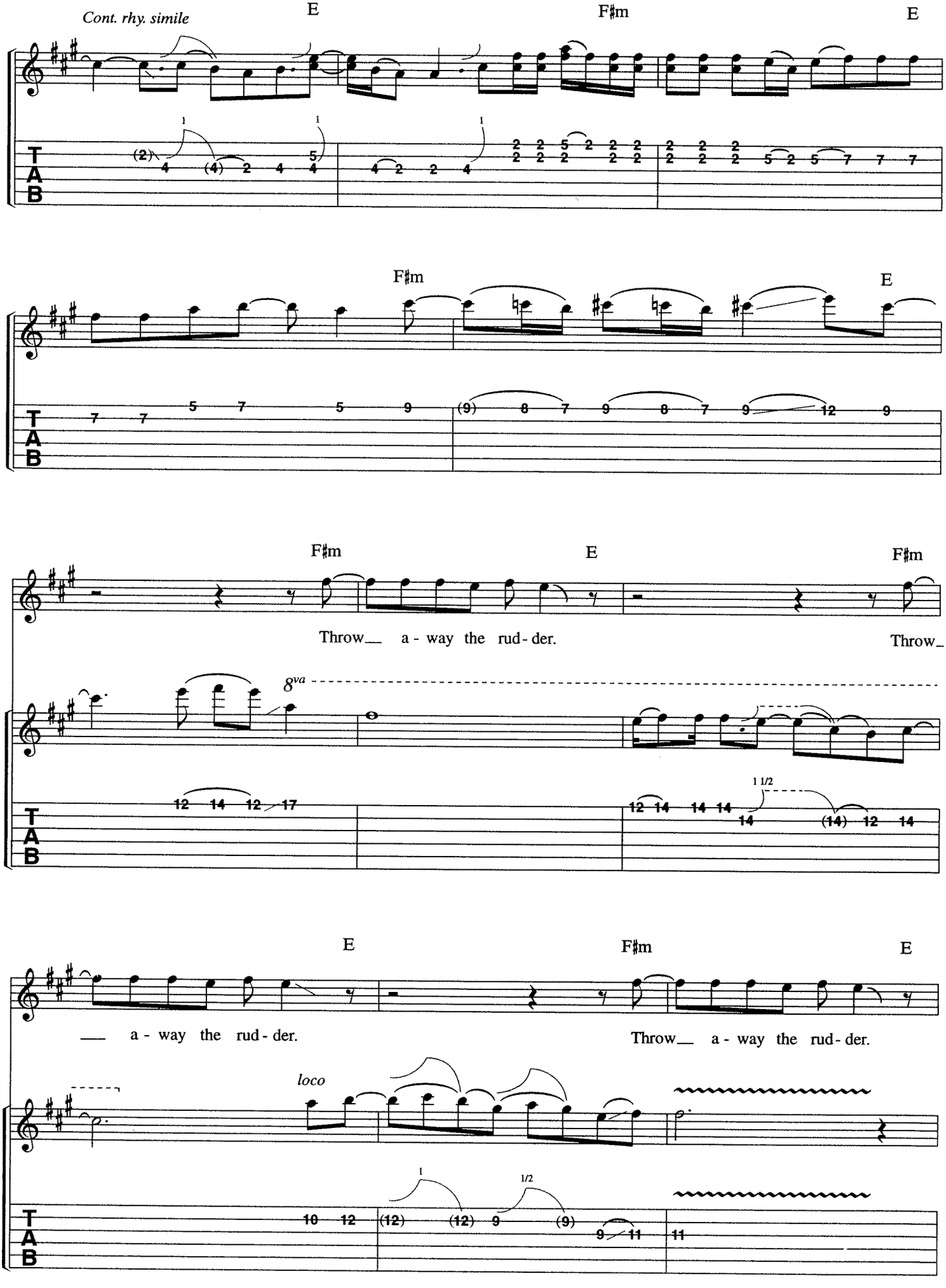
D.S. 𝄋 al Coda

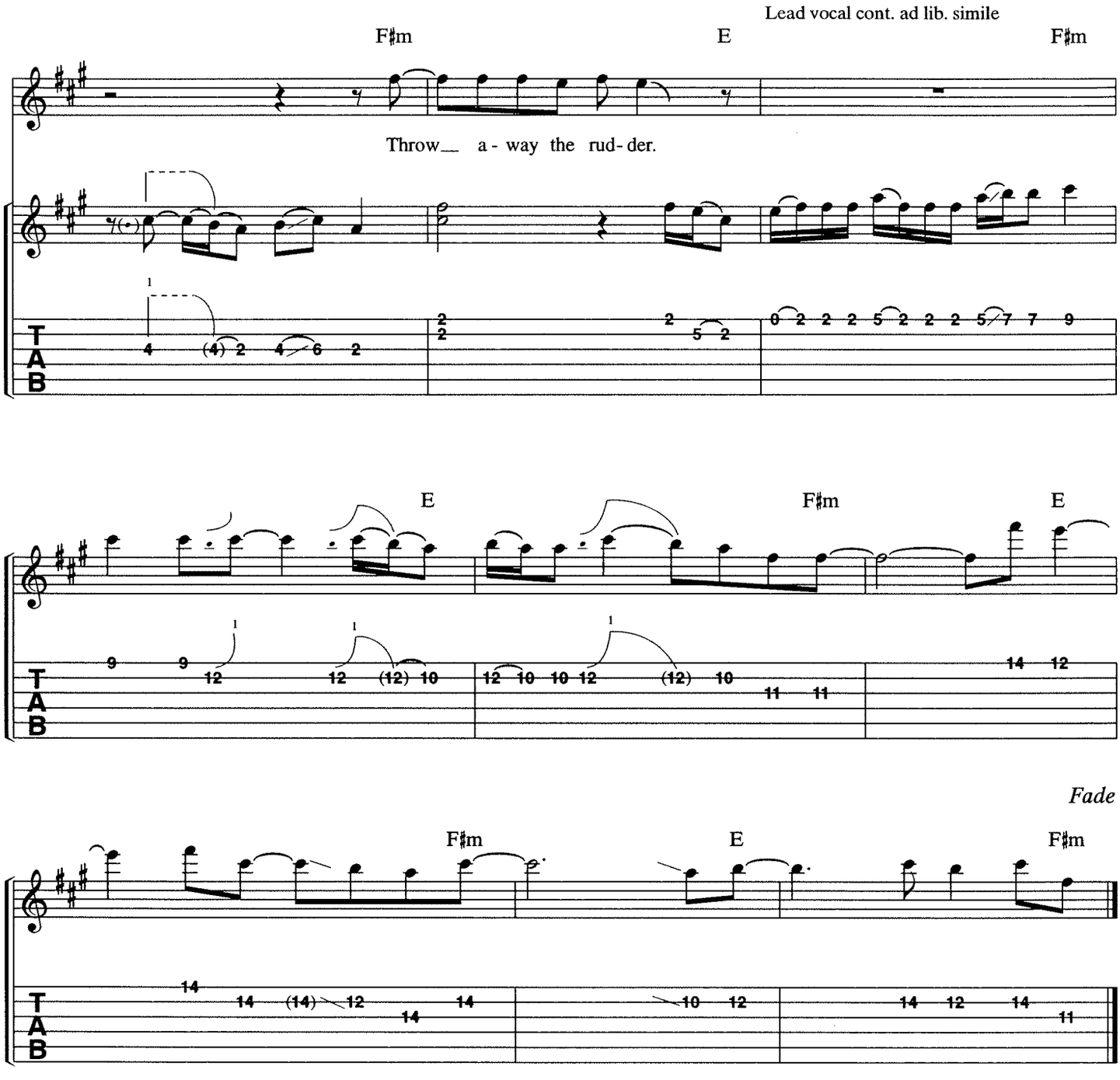


Chorus 3:




F♯5 F♯m D
comp - li - ca - tion, to - tal - ly de - railed. So I throw
lean - ing o - ver their hoes.
Dsus2 A F♯m
a - way the rud - der, float a - way on va - pour trails.
Now the morn - ing's o -
Dsus2 D Dsus2 A Asus2 A Asus2 A
Ah, I pulled the car on o - ver. It's
- ver.
C♯5 C♯m B Bsus BF♯m
time to let them sprin - klers hose. Ooo.
Outro:
E F♯m
Gtr. 2
T
A
B


Cont. rhy. simile
E
F♯m
E
F♯m
E
F♯m
E
F♯m
Throw__ a - way the rud - der.
Throw_
8va
1 1/2
E
F♯m
E
__ a - way the rud - der.
Throw__ a - way the rud - der.
loco
1/2
T
A
B



Verse 3:
Past hills of chamber maids' dark, bare arms
And fields of muscles quilted to the bone.
Right now, I'm flying over,
Yea, right now, I'm flying home.
Where I can sit on the end of my bed
And I can stare into my own shoes.
And in the pools of light years,
Go wherever I choose.
(To Chorus:)